

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## ESTEY ORGAN IS GIFT TO COLLEGE IN MAINE

### DESIGN OF THREE-MANUAL

Arthur Curtiss James, New York Financier, Donor of Instrument for Bates Chapel at Lewiston—Is to Be Ready in June.

Arthur Curtiss James, the New York financier and railroad magnate, has presented to Bates College, Lewiston, Maine, a three-manual organ, and the Estey Organ Corporation of Brattleboro, Vt., has been entrusted with the task of building the instrument, which is to be installed in the chapel of the college. The chapel edifice was given twenty-five years ago by Mr. James' mother and the new organ will replace an instrument installed when the chapel was built. It is expected to have the organ ready for commencement.

The following stop specification shows the resources of the instrument:

- GREAT ORGAN.**
1. Contra Gemshorn, 16 ft., 73 pipes
  2. Open Diapason, 8 ft., 73 pipes.
  3. Stopped Diapason, 8 ft., 73 pipes.
  4. Octave, 4 ft., 73 pipes.
  5. Twelfth, 2 2/3 ft., 61 pipes.
  6. Fifteenth, 2 ft., 61 pipes.
  7. Mixture, 2 rks., 183 pipes.
  8. Trumpet, 8 ft., 73 pipes.
  9. Chimes (from Echo), 25 notes.

- SWELL ORGAN.**
10. Rohrbourdon, 16 ft., 73 pipes.
  11. Open Diapason, 8 ft., 73 pipes.
  12. Rohrfloete, 8 ft., 73 pipes.
  13. Salicional, 8 ft., 73 pipes.
  14. Voix Celeste, 8 ft., 61 pipes.
  15. Aeoline, 8 ft., 73 pipes.
  16. Octave, 4 ft., 73 pipes.
  17. Traverse Flute, 4 ft., 73 pipes.
  18. Flautina, 2 ft., 61 pipes.
  19. Mixture, 2 rks., 183 pipes.
  20. Oboe, 8 ft., 73 pipes.
  21. Cornopean, 8 ft., 73 pipes.

- CHOIR ORGAN.**
22. Geigen Diapason, 8 ft., 73 pipes.
  23. Dulciana, 8 ft., 73 pipes.
  24. Unda Maris, 8 ft., 61 pipes.
  25. Clarabella, 8 ft., 73 pipes.
  26. Silver Flute, 4 ft., 73 pipes.
  27. Gelgenoctav, 4 ft., 73 pipes.
  28. English Horn, 8 ft., 73 pipes.
  29. Chimes (from Echo), 25 notes.

- ECHO ORGAN.**  
(Playable from Great and affected by Great couplers.)
30. Muted Viol, 8 ft., 61 pipes
  31. Muted Celeste, 8 ft., 49 pipes.
  32. Chimney Flute, 4 ft., 61 pipes.
  33. Waldflöte, 8 ft., 61 pipes.
  34. Vox Humana, 8 ft., 61 pipes.
  35. Bourdon (playable from Pedal), 16 ft., 32 pipes.

- PEDAL ORGAN.**
36. Chimes, 25 notes.
  37. Open Diapason, 16 ft., 44 pipes.
  38. Bourdon, 16 ft., 44 pipes.
  39. Contra Gemshorn (from No. 1), 16 ft., 32 notes.
  40. Lieblich Gedect (from No. 10), 16 ft., 32 notes.
  41. Octave (from No. 37), 8 ft., 32 notes.
  42. Flute (from No. 38), 8 ft., 32 notes.
  43. Principal, 8 ft., 44 pipes.
  44. Superoctave (from No. 43), 4 ft., 32 notes.

Combination pistons include five affecting great stops and couplers and echo stops, six affecting swell and couplers, four affecting choir, five affecting pedal stops and seven affecting all stops and couplers, besides five toe studs duplicating general pistons.

### Reuter in Providence Home.

The recently installed Reuter organ in the residence of Arthur Rienstra, Providence, R. I., is receiving praise from those who have heard and played it. Ferdinand T. E. Rassmann, the Reuter sales and service representative, installed the instrument in a special chamber built under the music-room, and the tone enters through ornamental grilles set in the floor.

The Galaxy Music Corporation has just published Robert Elmore's song, "From the Heights," written to a beautiful sonnet by Arthur Davison Ficke.

## C. WHITNEY COOMBS IN A DOLCE FAR NIENTE MOOD



IN THIS INTERESTING PHOTOGRAPH is shown an organist in real repose. Many of the pictures THE DIAPASON publishes portray the members of our profession in action seated at the console, with one hand on the great and the other on the swell, and both feet planted firmly and in orthodox fashion on the pedals. They are working hard. In fact, it is seldom that you can catch an organist when he is not active and busy. To be able to show one of the fraternity really enjoying ease after an active and noteworthy career is a rare satisfaction, even though it would create a feeling of envy were envy a part of the standard organicist makeup.

The man in the picture is C. Whitney

Coombs, who now devotes his time to travel and recreation after long years of distinguished activity as an organist and composer, during which his name became known throughout the organ world. When the photograph was taken Mr. Coombs was on board ship from Norway to Syria in the late summer of 1937. He now receives his copy of THE DIAPASON at Cairo, Egypt, and is enjoying Luxor and Thebes in the land of the Pharaohs. He writes under date of Jan. 27:

"'Tis always a pleasure to get THE DIAPASON. It keeps me in touch with church music in America and is also a reminder of the gradually thinning ranks of my own generation."

## HONOR R. BUCHANAN MORTON ON TWENTIETH ANNIVERSARY

R. Buchanan Morton's twentieth anniversary as organist and choirmaster of the large House of Hope Church (Presbyterian) in St. Paul was made a gala occasion by the music committee, which held a reception in honor of Mr. Morton Feb. 9. The motet choir sang and there were speeches of appreciation by representatives of the eight choirs, of the board of trustees, the elders and the deacons, the choir mothers and the minister. The motet choir presented a Malacca walking stick to Mr. Morton and the board of trustees presented a goodly purse.

## DR. HAWKINS GIVES FAURE'S REQUIEM FIRST TIME IN N. Y.

Dr. Warner M. Hawkins, F.A.G.O., arranged two special services of music at Christ Church, Park avenue and Sixtieth street, New York City, in February. At the first of these services, on the afternoon of Feb. 13, Gabriel Faure's Requiem had its first New York hearing. This work is seldom heard except in France, where the music is very highly regarded. On Feb. 20 the Magnificat and Nunc Dimittis by Healey Willan and the cantata "Hear My Prayer" by Mendelssohn were sung by the choir and Dr. Hawkins played an organ program which consisted of the following selections: Chorale Preludes, "Ich ruf zu Dir" and "In Dir ist Freude," Bach; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; Musette, Sibelius; Finale (Symphony 1), Vienne.

## Death of Senator Richards' Mother.

Mrs. Mentina Richards, mother of former State Senator Emerson L. Richards, known throughout the organ world as an authority on organ design, died Feb. 18 of pneumonia at her home in Atlantic City at the age of 81 years. Mrs. Richards was the widow of J. R. Richards, a pioneer business man of Atlantic City.

## EVANSTON FIELD DAY DRAWS LARGE CROWD

### CHURCH MUSIC THE SUBJECT

Mixtures, Organ Playing and Choir Work the Topics Feb. 22 at Northwestern University—Choirs United for Impressive Service.

Northwestern University held its sixth annual mid-winter church music conference for the benefit of organists of the states of the Central West at Evanston Feb. 22 and several hundred from the Chicago territory and from Wisconsin, Indiana, Iowa and as far away as Ohio took advantage of the opportunity to spend a day listening to a discussion of the problems that daily beset them. Organ playing and organ design occupied a good part of the day at the First Presbyterian Church of Evanston. After a luncheon that was the occasion for a meeting of the clans the afternoon was devoted to choral questions. The climax came in the evening with the service at St. Luke's Episcopal Pro Cathedral, at which five of the principal choirs of Evanston united to form a splendid chorus of some 200 voices, while Bishop George Craig Stewart delivered an address before a congregation which filled the great edifice. Altogether the day was one of inspiration to all who were able to be present.

After a brief devotional service the first subject of the conference was "The Place of Mixtures in the Modern Organ." Whitmer Byrne was in the chair. George McClay, instructor in theory at the school of music of Northwestern, introduced the topic with an informative paper reviewing the use of mixtures, their passing from the organ and their renaissance. Herbert E. Hyde, Mus. D., led the discussion of the paper and William H. Barnes, Mus. D., Walter Hardy, Nils Hillstrom and others took part in the round-table. Mr. Barnes expressed the opinion that the swing of the pendulum back to more mixtures was being overdone by some builders. Mr. Hillstrom emphasized the need for balance in organ design to avoid mixtures that are too strong.

The Northwestern A Cappella Choir, founded and made famous by the late Dr. Peter C. Lutkin, then sang a short program under the baton of its conductor, Max Krone, presenting compositions of Bach. This was a beautiful interlude to the proceedings of the forenoon.

### Fine Art of Organ Playing

The other morning topic, "The Fine Art of Organ Playing," was presented by Frank B. Jordan, head of the organ department at Illinois Wesleyan University, Bloomington. Mr. Jordan began by asserting that while he stood for choral work of the highest type, the value of good organ playing must not be overlooked. He mentioned the value of proper posture and relaxation in playing, the necessity for practice and the essential need of real musicianship, rather than mere technique. With millions spent for organs, why should they not be used, he asked, and he declared that the important thing for any organist is to consider the effect of his performance on his audience. A study of some 500 recital programs revealed to him that 34 per cent of the numbers played were works of Bach, and that it took the twenty-five composers next in popularity to make up the same percentage, which he deemed to be too much of Bach.

Max Miranda of Beloit College, who ably led the discussion, brought up such topics as fifteen-minute pre-service recitals.

The luncheon hour was enlivened by the ready wit of the toastmaster, George L. Tenney, director of the choirs of the New First Congregational

## DENVER CATHEDRAL ORGAN. KIMBALL WORK, DEDICATED

The large organ built by the W. W. Kimball Company for St. John's Episcopal Cathedral in Denver was dedicated Jan. 30. Karl Otto Staps, organist and choirmaster of the cathedral, presided at the console and played as the prelude Deems Taylor's "Dedication" and as the postlude Bach's "In Thee Is Joy." The choir sang Cesar Franck's "Psalm 150," Brahms' "How Lovely Is Thy Dwelling-Place" and Foster's "Souls of the Righteous."

The new organ, the specification of which was published in THE DIAPASON Sept. 1, 1937, has eighty-five ranks of pipes and a total of 150 drawknobs. A congregation which filled the edifice expressed its enthusiasm over the new instrument, which is one of the largest west of Chicago. The organ was installed in memory of Platt Rogers and is a gift to the cathedral from his daughter, Margaret Rogers Phipps.

## ARE YOUR GUILD DUES FOR 1938 PAID?

If not, you will be deprived of the April issue of THE DIAPASON. March 5 is the dead-line for receiving dues at Headquarters from the LOCAL TREASURERS. The names of those who are delinquent will then be sent to THE DIAPASON and they will not receive further issues of the magazine through the Guild's subscription until their dues are paid.

We do not guarantee back copies. We are reluctant to have our members miss copies of the paper and trust that they will give this matter immediate attention.

Dues should be paid to your LOCAL TREASURER. We will furnish his or her name if you do not have it.

HAROLD FRIEDEL.  
General Treasurer.

Church, Chicago, whose scintillating remarks kept the crowd in fine humor, though it may not have spread to those who were unable to get in on the luncheon because the registration was too large for the preparations. The Rev. H. F. Hildebrand of Springfield, Ill., told interestingly of his work in arousing interest in the music of his church.

#### Model Junior Service Held

A model junior choir worship service was the first afternoon event. Miss Emily Roberts brought her children's choir from the First Congregational Church of Wilmette, and it gave a demonstration of the early part of the Sunday morning service in that church, including hymns, anthem and processions, while the pastor, the Rev. John G. Hindley, delivered a children's sermon, all of this serving as a pattern and a means of offering new ideas to all choir directors.

Professor Walter E. Buszin, director of music at Concordia College, Fort Wayne, Ind., and noted as a musical leader in the Lutheran Church, delivered a lecture on "The Spirit and Character of the Music of the Precursors of Bach" which was filled with information as to many of the early writers, while Theodore Lams of Northwestern played a group of chorale preludes to illustrate the lecture.

A feature of pronounced interest was a program of anthems sung by the choir of St. Stephen's Lutheran school, Chicago, under the direction of Bernard Mieger. Mr. Mieger's group of children did some very remarkable work, both as to tone and technique, and won admiring praise. For half an hour these children, ranging from the first to the eighth grade, went through their excellent program, while Mr. Mieger explained his methods and ideals.

The last speaker of the day, Henry Overley of St. Luke's Church, Kalamazoo, Mich., dealt with the question "Why a Boy Choir?" He answered the various objections raised to boy choirs and then took up various problems which the boy choir conductor encounters.

#### Throng at Cathedral Service

St. Luke's Pro Cathedral was packed when the festival choral evensong service began in the evening with William H. Barnes at the organ for a fifteen-minute prelude in which he played the Prelude in D major of Bach and the Corelli Suite in F, arranged by Noble. In the long procession were the choirs of the five Evanston churches whose musical forces are united in the Evanston Choir Association. These are from St. Luke's, Herbert E. Hyde, organist and choirmaster; the First Presbyterian, Elias A. Bredin, organist and director; the First Methodist, LeRoy E. Wetzel, organist and director; the First Baptist, William H. Barnes, organist and director, and the First Congregational, Theodore Harrison, director. The service music was by Tallis and four beautiful anthems were sung. Stainer's "And All the People Saw the Thunderings" was given a stunning performance under Mr. Bredin's baton. The other anthems were "Come unto Me," from Bach's "St. Matthew Passion"; Wood's "Glory, Laud and Honor"; and "A Prayer," by Frances McCollin. Bishop Stewart's address dealt with the history and inspiration of various hymns and was a plea for church unity, a step toward which was the cooperation of the choirs of the city of Evanston.

The postlude, played by Dr. Barnes—the Overture to the Occasional Oratorio of Handel—brought the conference to a close. For the success of the meeting the credit was given to Oliver S. Beltz, head of the department of church and choral music at Northwestern.

#### Adds to Columbia, S. C., Organ.

An echo organ is to be added to the present three-manual Pilcher in the First Presbyterian Church, Columbia, S. C. At the same time a harp and a trumpet, 8 ft., will be added to the great organ. The echo is given as a memorial by one of the members of the church. Fred Parker is organist and choirmaster. On Easter Mr. Parker expects to put on an elaborate dedication program.

Another Pilcher contract is from the First Methodist Church, Charleston, Mo., for modernizing and enlarging the present Pilcher organ.

#### LOUIS ROBERT DEAD; NOTED AS A TEACHER

#### INFECTION PROVES FATAL

Head of Organ Department at Peabody Conservatory, Baltimore—Organist of Holy Trinity Church, Brooklyn—Born in Holland.

Louis Robert, organist and choir director at the Episcopal Church of the Holy Trinity, Brooklyn, and head of the organ department at the Peabody Conservatory in Baltimore, died Feb. 14 of a streptococcal infection at his home in Brooklyn after a short illness. He was 55 years old.

Mr. Robert was born in Haarlem, Netherlands, the son of the late G. F. L. Robert, violinist, and of the late Mrs. Antoinette Brouwer Robert. His musical education began under his father, after which he completed in three years a five-year course at the Amsterdam Conservatory of Music. He won first prize in organ playing there.

Mr. Robert served as organist of the Haarlem Cathedral before coming to the United States in 1922. He taught at the Schola Cantorum of New York until the next year, when he became organist and director at Holy Trinity Church. In 1934 he became head of the organ department at the Peabody Conservatory of Music in Baltimore. He organized the Peabody Chorus and since 1924 had divided his time between the church in Brooklyn and the Baltimore conservatory.

For the last eleven years Mr. Robert had been conductor of the Summit (N. J.) Choral Club. In 1937 he became conductor of the Morristown (N. J.) Choral Society.

Surviving are the widow, Mrs. Cornelia Robert, and a son, William Robert of Brooklyn.

#### DAVID D. WOOD CENTENARY WILL BE OBSERVED MARCH 1

A festival of music commemorating the 100th anniversary of the birth of David D. Wood, Mus. D., will be held Tuesday evening, March 1, in St. Stephen's Church, Philadelphia. Choral numbers have been selected from the compositions of Dr. Wood and include: "Te Deum in B flat," "There Shall Be No Night There," "Festival Magnificat in C," "Behold, I Show You a Mystery" and "The Twilight Shadows Fall." The chorus is under the direction of Ueselm Clarke Smith, F. A. G. O. Dr. Rollo F. Maitland, F. A. G. O., will play the accompaniments. Organ numbers are the Prelude in B minor, Bach, played by Jennie M. Carroll, representing the American Organ Players' Club, and Chorale Prelude, "Before Thy Throne I Now Appear," Bach, played by Harry J. Ditzler, F. A. G. O., a student of the Overbrook School for the Blind, representing the Pennsylvania Chapter, A. G. O. Addresses will be made by former rectors who officiated at St. Stephen's during Dr. Wood's incumbency as organist and choirmaster over a period of forty-six years.

Dr. Wood was a student of the Overbrook School for the Blind and later a teacher for about forty years. He was a great American pioneer organist and the teacher of many of our present well-known organists, such as Miss Carroll, Dr. Maitland and Mr. Smith.

#### Church Music Meeting in Rockford.

The second annual church music conference and choral festival will be held at the Court Street Methodist Church, Rockford, Ill., Thursday and Friday, April 28 and 29. Mallory W. Bransford, organist and director of music at the church, is making plans for the festival. The climax of the conference on Friday evening, April 29, will be the appearance of the combined festival choirs of 800 voices, singing under the direction of Max T. Krone, director of the A Cappella Choir of Northwestern University. Choirs from all over Illinois, eastern Iowa and southern Wisconsin will compete in a choir contest. The two winning choirs will sing at the closing session of the conference, and a medal will be awarded to each member of the winning choirs. There will be addresses by Frank B. Jordan, head of the organ department at Illinois Wesleyan University; Max T. Krone, director of the Northwestern University

#### EUGENE R. KILGEN



EUGENE R. KILGEN, vice-president of George Kilgen & Son, Inc., organ builders of St. Louis, has been elected to the board of control of the St. Louis Symphony Orchestra. The St. Louis Symphony is fifty-four years old and is composed of ninety pieces. Under the direction of Vladimir Golschman, the conductor, it has attained an enviable position among orchestras throughout the country. The symphony organization, headed by Oscar Johnson, president, and Geoffrey Kimball, well-known patrons of music, has strong popular support.

Mr. Kilgen will soon celebrate completion of his twentieth year in organ work.

sity A Cappella Choir, and by other men eminent in their fields. There will also be special programs of organ music.

#### Piano-Organ Program in Chicago.

The Chicago Club of Woman Organists will present a program of compositions for piano and organ March 7, at 8:15, at the Lyon & Healy concert hall. Guest soloists will be Mae Doelling Schmidt, pianist; Lester Herbert Groom, pianist, and Lester W. Groom, organist. Members of the club who will perform are Marie Briel, Vivian Martin, Irene Zaring, Ora Bogen and Helen Westbrook. The numbers to be played include the following: "Symphonic Piece," Clokey; "Two Inventions," Bach-Groom; Sonata in C major, Mozart-Grieg; "The Four Winds," Rowley; "Kamennoi Ostrow," Rubinstein; Fantasia and Fugue in A minor, Bach, and Piano Concerto in E minor, Chopin. The public is invited to attend.

#### Marks New York Church Jubilee.

With George Vause, organist and director, in charge, the choir of the West End Presbyterian Church in New York sang Haydn's "Creation" on the evening of Jan. 30. Charles Dawe of the Cleveland Orpheus Society was the guest conductor. The oratorio was part of a service of music marking the fiftieth anniversary of the church.

#### IN THIS MONTH'S ISSUE

Music for Easter published in 1938 and in the last several years is reviewed by Dr. Harold W. Thompson.

Sixth annual church music conference of Northwestern University draws many organists to Evanston on Feb. 22.

Three-manual organ, gift of Arthur Curtiss James to Bates College, in Maine, is being built by Estey.

George W. Till, "father" of famous organ in Wanamaker store at Philadelphia, retires at the age of 72 and recalls some of his experiences for the benefit of readers of THE DIAPASON.

Polyphonic music is the subject of a paper by J. Earle Newton, director of music at the New Jersey College for Women.

Alfred Hollins, famous Scottish organist, is feted on the occasion of his fortieth anniversary as organist of St. George's West Church in Edinburgh.

Louis Robert, head of the organ department at Peabody Conservatory of Music, Baltimore, died at his home in Brooklyn, N. Y.

Activities of American Guild of Organists include plans for various regional conventions in the spring.

#### THE DIAPASON.

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#### Charlotte Lockwood in Cleveland.

Charlotte Lockwood will be the guest artist at the Cleveland Museum of Art Wednesday evening, March 2. Her program will consist of numbers ranging from Frescobaldi to Deems Taylor, and includes the following: Passacaglia, Frescobaldi; Suite, Correlli; Variations on the Chorale "Thou Prince of Peace," J. Bernhard Bach; Chorale Preludes, "Kommst Du nun, Herr Jesu Christ" and "Erbarm' Dich mein, O Herre Gott," J. S. Bach; Prelude and Fugue in E minor, Bach; Chorale from "Symphonie Romane," Widor; Scherzo from Sonata, Parker; "Dedication," Deems Taylor; Symphonic Chorale No. 2, "Jesu, meine Freude," Karg-Elert. The recital will be open without charge to the public.

#### Eigenschank on Tour South.

Edward Eigenschank played a recital at Center College, Danville, Ky., on the evening of Feb. 17 and will give a recital at Emporia, Kan., April 26. He will spend the first week of May in Birmingham, Ala., where he will play May 2 and remain for four days to give a series of Bach lecture-recitals for the Birmingham Conservatory of Music.

## ORGANISTS!

Why not form a Chapter or a Branch Chapter of the Guild in YOUR community?

There are numerous advantages in organization, and the Chapter Committee of the Guild, 1270 Sixth Ave., Room 1011, RKO Bldg., New York City, will gladly furnish the necessary information and instruction for securing a chapter status.

WRITE NOW!



# OAKLAND, CAL., ORGAN LIKE SCHULZE WORK

## AUSTIN AT FIRST UNITARIAN

New Three-Manual Is Receiving Much Favorable Attention — Said to Resemble Famous Instrument in Tyne Dock, Newcastle.

An Austin organ of three manuals just completed in the First Unitarian Church of Oakland, Cal., is attracting much favorable attention. The instrument was designed and installed by J. B. Jamison, and it is said to resemble in many ways the famous Schulze organ in Tyne Dock, Newcastle, England. This resemblance consists not only in the specifications but in the scaling and voicing—in details of mouth widths, cut-ups, nicking, foot openings—of the major diapason chorus work. The context of the two major mixtures is almost exactly the same.

Following is the stop specification of the Oakland organ:

**GREAT ORGAN.**  
(Three and one-fourth-inch wind pressure.)

\*Contra Gemshorn, 16 ft., 85 pipes.  
\*Gemshorn, 8 ft., 61 notes.  
\*Octave Gemshorn, 4 ft., 61 notes.  
First Open Diapason, 8 ft., 61 pipes.  
\*Second Open Diapason, 8 ft., 61 pipes.  
\*Melodia, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Mixture (12-15), 2 rks., 122 pipes.  
Mixture (19-22-26-29), 4 rks., 244 pipes.  
\*Full Mixture (1-8-12-15), 4 rks., 244 pipes.

\*Enclosed in Choir expression box.

### SWELL ORGAN.

(Five-inch wind.)

Geigen, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Rohrflöte, 4 ft., 73 pipes.  
Mixture (15-19-22), 3 rks., 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremolo (valve).

### CHOIR ORGAN.

(Five-inch wind.)

Viola, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Spitzflöte, 8 ft., 73 pipes.  
Flute Celeste (tenor C), 8 ft., 61 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Nasard, 2 1/2 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
English Horn, 4 ft., 73 pipes.  
Tuba (from Pedal), 10-inch wind, 8 ft., 29 pipes.  
Tremolo (valve).

### PEDAL ORGAN.

(Five and ten-inch wind.)

Diapason, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes, 20 notes.  
Fifteenth, 4 ft., 12 pipes, 20 notes.  
Bourdon, 16 ft., 32 pipes.  
Flute, 8 ft., 12 pipes, 20 notes.  
Flute, 4 ft., 12 pipes, 20 notes.  
Lieblich Gedeckt (extended down from Swell 8-ft. Flute), 16 ft., 12 pipes, 20 notes.  
Lieblich Flöte (extended down from Swell 8-ft. Flute), 8 ft., 32 notes.  
Gemshorn (from Great), 16 ft., 32 notes.  
Gemshorn (from Great), 8 ft., 32 notes.  
Dulciana (extended from Swell), 16 ft., 12 pipes, 20 notes.  
Contra Fagotto (from Swell), 16 ft., 32 notes.  
Fagotto (from Swell), 8 ft., 32 notes.  
Bombarde, 16 ft., 32 pipes.  
Tuba, 8 ft., 12 pipes, 20 notes.  
Clarion, 4 ft., 12 pipes, 20 notes.

The bombarde, tuba and clarion are on ten-inch wind and are enclosed in the choir box.

### Program for Detroit Women.

The following program was given Feb. 22 at Wesley Methodist Episcopal Church by the Woman Organists' Club of Detroit: Prelude and Fugue in A minor, Bach (Lou Lillian Piper); baritone solos, "How Beautiful upon the Mountains," Harker, and "O Divine Redeemer," Gounod (Steven Londau); accompanists, Neva Howe, organ; Naomi Henkel, piano; Evensong, Johnston (Wilma Hood); Symphonic Piece for Organ and Piano, Clokey (Winifred Douglas, organ; Neva Kennedy Howe, piano); singing of "America" by the audience. The public was invited. The organist of the church, Miss Wilma Hood, was the hostess. A dinner and business meeting preceded the program.

## WINSLOW CHENEY



### WINSLOW CHENEY STARTS ON TRANSCONTINENTAL TOUR

Winslow Cheney is taking time out of a busy winter to make a transcontinental recital tour. The tour begins with an engagement in Baltimore on Feb. 28, which marked Mr. Cheney's fourth appearance in that city, the first three having been in all-Bach programs. From there he goes to Memphis, Tenn., March 2 and to Texas, where he will appear in San Antonio March 6 and Austin March 8. Then he will go to California, where he plays in Los Angeles March 11, San Jose March 15, Stockton March 13 and San Francisco March 16 or 17.

From the Pacific coast Mr. Cheney will head East, spending a week in the inter-mountain region, with a return engagement at Sheridan, Wyo., March 21. Sheridan was one of the cities where he was acclaimed in 1935 and hundreds of people had to be turned away from his recital at that time.

Mr. Cheney is making his programs varied for the tour and will play works of many different periods and composers, including the Toccata and Fugue in D minor, Bach; the chorale "Christ Lay in the Bonds of Death," Bach; Adagio in A minor, Bach; Fugue in G major ("Gigue"), Bach; Louis Vierne's "Carillon"; Cantilena, McKimley; "The Nymph of the Lake," Karg-Elert; a Toccata of Louis Pierre, a modern Dupré work and a number of others of French, German and American origin.

Mr. Cheney's most recent New York appearance, before leaving on tour, was at Packer Institute, Brooklyn, where his recital was attended by 1,100 people.

### Robinson to Teach in Colorado.

Professor Raymond C. Robinson of the Boston University College of Music has been engaged to teach two sessions of the summer school at the University of Colorado in Boulder from June to August. His activities will include courses in music history, musical appreciation, chorus conducting and organ, in addition to organ recitals at Macky Hall on Sunday and Wednesday afternoons. Besides his classes at Boston University, Professor Robinson is organist and choirmaster at King's Chapel and a member of the editorial committee of the White-Smith Music Publishing Company. His textbook "Harmony—Elementary and Advanced" is soon to be published by that firm.

### Charles Woodruff Rogers Dead.

Charles Woodruff Rogers, a retired organist and pianist, died late in January of pneumonia at the Leroy Sanatorium in New York after a brief illness. Mr. Rogers was 64 years old. Born in Hartford, Conn., he went to New York as a young man and was at one time at the Cathedral of St. John the Divine. He toured for a number of years as the accompanist of the late David Bispham, baritone. Mr. Rogers served in France and Luxembourg as a Young Men's Christian Association entertainer during the war. He was the author of the music of several war songs, including "You Are the U in the U. S. A." and "Wait Till My Ship Comes In." He was a bachelor.

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February 2, 1937

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Dear Sirs:

The other day the Vestry passed a formal resolution about how pleased they were with the new organ. The Resolution ran as follows:

"We, the Vestry of Calvary Church in the City of New York, wish to express our complete satisfaction with the work of the Aeolian-Skinner Organ Company in rebuilding and enlarging our organ. The new organ is certainly one of unusual beauty and great brilliance and it more than fulfills all our hopes and expectations. It has added materially to the effectiveness of our services and has brought forth the most enthusiastic praise from parishioners and visitors alike.

"We feel especially indebted to Mr. G. Donald Harrison for his wholehearted endeavor to create an instrument that would meet our every need."

But in addition to this I want again to tell you of their and my deep personal gratitude to you for what really has been a very great service to Calvary Church. There is always to me something inspired and God-given about the creation of an instrument as beautiful as that. Everyone loves it. I hope it will be as lasting a satisfaction to you as it is to us.

Sincerely yours

(Signed) S. M. SHOEMAKER

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# WICKS THREE-MANUAL FOR KANSAS COLLEGE

## DESIGN OF FATHER HUGLE

Beautiful New Chapel of Mount St. Scholastica at Atchison to Have Its New Instrument March 1—The Stop Specification.

A three-manual organ built by the Wicks Organ Company of Highland, Ill., according to a design by Dom Gregory Hugle, O. S. B., the famous authority on Gregorian chant and editor of *Cecilia*, is being installed in the beautiful new chapel of Mount St. Scholastica College and Academy, Atchison, Kan. While not a large instrument, it is one which will provide ample variety. It will be ready for use March 1. Although several stops are "borrowed," only soft ranks were treated thus, such as the gemshorn on the great and the flauto traverso in the swell.

All of the great is in the open, without a screen in front of the pipes. This division is spread across the balcony, the various ranks of pipes being arranged in an artistic manner to correspond with the architectural features of the building. A chamber to the right houses the choir, and the swell is on the opposite side.

The voicing is along subdued lines, rich and dignified. Low pressure was employed throughout.

### Following are the specifications:

#### GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Melodia, 8 ft., 73 pipes.
3. Viola, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 104 pipes.
5. Octave, 4 ft., 61 pipes.
6. Gemshorn (from No. 4), 4 ft., 61 notes.
7. Flute (from No. 2), 4 ft., 61 notes.
8. Gemshorn Twelfth (from No. 4), 2 1/2 ft., 61 notes.
9. Gemshorn Fifteenth (from No. 4), 2 ft., 61 notes.
10. Gemshorn Tierce (from No. 4), 1 1/2 ft., 61 notes.
11. Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN.

12. Lieblich Bourdon, 16 ft., 85 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Stopped Flute (from No. 12), 8 ft., 73 notes.
15. Salicional, 8 ft., 85 pipes.
16. Voix Celeste, 8 ft., 61 pipes.
17. Flauto Traverso, 4 ft., 73 pipes.
18. Violina (from No. 15), 4 ft., 73 notes.
19. Nazard (from No. 17), 2 1/2 ft., 61 notes.
20. Flautino (from No. 17), 2 ft., 61 notes.
21. Cornopean, 8 ft., 73 pipes.
22. Oboe, 8 ft., 73 pipes.
23. Contra Fagotto (ext. of No. 22), 16 ft., 12 pipes.

#### CHOIR ORGAN.

24. English Diapason, 8 ft., 73 pipes.
25. Claribel Flute, 8 ft., 85 pipes.
26. Muted Viola, 8 ft., 73 pipes.
27. Quintadena, 8 ft., 73 pipes.
28. Dulciana, 8 ft., 73 pipes.
29. Unda Maris, 8 ft., 61 pipes.
30. Flute (from No. 25), 4 ft., 73 notes.

#### PEDAL ORGAN.

31. Open Diapason, 16 ft., 32 pipes.
32. Bourdon, 16 ft., 32 pipes.
33. Lieblich Gedeckt (from No. 12), 16 ft., 32 notes.
34. Octave (ext. of No. 32), 8 ft., 12 pipes.
35. Bass Flute (ext. of No. 32), 8 ft., 12 pipes.
36. Cello (from No. 3), 8 ft., 32 notes.
37. Flauto Dolce (from No. 14), 8 ft., 32 notes.
38. Contra Fagotto (ext. of No. 23), 16 ft., 32 notes.
39. Trombone (ext. of No. 11), 16 ft., 12 pipes.

## VAN DUSEN CLUB RECITAL FOR GUILD AT GARY, IND.

The Van Dusen Organ Club was invited to give a recital for the Indiana Chapter of the American Guild of Organists in the First Congregational Church, Gary, Ind., Feb. 21. The program was played by Charles Forlines, Wilbur Held, president of the club, and Stanley Anstett, a former resident of Gary.

As part of its regular activities, the Van Dusen Club gave two lecture-recitals in the American Conservatory organ salon in February. Feb. 14 a recital of compositions of Guilman was played by Stanley Anstett, William Treutler, Ruth Johnson, Marjorie Deakman and Wilbur Held. Mr. Van Dusen gave a lecture on the works of Guilman and personal recollections of the master. On Feb. 28 Dr. Edward Eigen-

EDGAR B. KOCHER, ALLENTOWN, PA., ORGANIST



EDGAR B. KOCHER, whose thirtieth anniversary as organist and choirmaster of Christ Lutheran Church at Allentown, Pa., was celebrated last May, as recorded in the June issue of THE DIAPASON, now presides over a new three-manual organ built by the Aeolian-Skinner Company. The contract was let last June and the dedication of the instrument took place Dec. 19. Completion of the organ was the last step in a large reconstruction program carried out by the parish for the last year and a half. The instrument is one of thirty-eight ranks of pipes and approximately 2,500 pipes. The stop specification is as follows:

#### GREAT ORGAN.

- Contra Geigen, 16 ft., 73 pipes.
- Principal Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Chimes, 25 tubes.

schenck gave his regular Bach lecture-recital for the club.

The club will give a recital at the First Congregational Church, Des Plaines, Ill., at 4:30 p. m. Sunday, March 13. Robert Griswold, Vivian Martin, Ruth Johnson and Winston Johnson will play. On March 14 the club will give its regular repertoire recital in the American Conservatory organ salon. Works of Widor and other composers of the modern French school will be played. March 28 Dr. Eigenschenck will give another Bach lecture-recital.

### Dedication at Lorraine, Kan.

An organ of two manuals, thirteen stops and 993 pipes, installed by M. P. Möller, Inc., in the First Baptist Church of Lorraine, Kan., was dedicated Jan. 30. W. Arnold Lynch of Topeka was the guest organist and played a recital on the new instrument in the evening. At the morning service the newly-organized choir of thirty voices, directed by Mrs. Ruth Wilkins, sang. Nearly 600 people, crowded into the only church in the community, heard Mr. Lynch play this program: Concert Overture in C major, Hollins; "Ave Maria," Schubert; "Soeur Monique," Couperin; Chorale Prelude, "Sleepers, Wake," Air from Suite in D and Fugue in G minor, Bach; "Piece Heroique," Franck; Two Early American Sketches, Clokey; "Chansonette," Banks; Evensong, Martin; Concert Toccata in D, d'Evry.

### Ohio Choirs Unite for Evensong.

The combined choirs of Grace Episcopal Church, Sandusky, Ohio, and St. Paul's Church, Norwalk, sang choral evensong at St. Paul's in Norwalk Sunday, Feb. 13. Preceding the service

#### SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Voix de Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Oboe, 8 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Dolcan, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

#### PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Contra Geigen, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Violone, 8 ft., 12 pipes.
- Octave Diapason, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.

Wesley Hartung, organist and choir-master of Grace Church, played a short recital, including: Sonata 2, Mendelssohn; "Chant de May," Jongen; "Elegie," Borowski; Chorale Prelude, "My Heart Is Fixed with Longing," Bach, and "Little Star," Ponce-Nevin. The service of good will between the two parishes inaugurates an annual custom of combining the two choirs for choral evensong. The choirs are similar in tradition and training. Both are composed of boys and men, and both maintain high standards. The service Feb. 13 was under the direction of Gene Stanton, organist and choirmaster of St. Paul's, and the music sung by the eighty-five choristers consisted of the ferial setting of the prayers, creed and versicles, Psalm 42, Cathedral Psalter; Magnificat and Nunc Dimittis in B flat, Stanford; anthem, "Lord of All Being," Andrews; "Bow Down Thine Ear," Parker, and "The Radiant Morn Hath Passed Away," Woodward.

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## FETE ALFRED HOLLINS ON HIS ANNIVERSARY

### FORTY YEARS AT HIS CHURCH

Friends Honor Blind Organist at Edinburgh—Receives Check for £500 from Church Head—Recalls Humorous Incidents.

The fortieth anniversary of Alfred Hollins' appointment to St. George's West Church, Edinburgh, was commemorated Dec. 3, when a large gathering in the church paid him tribute. The Rev. James Black, moderator-designate of the General Assembly of the Church of Scotland, presided.

One of the speakers was Sir Donald Tovey, who dwelt upon Dr. Hollins' powers as an improviser, pointing out that in these days organists are almost the only people who keep up the habit, because they have to fill gaps in services and extemporize until people are in their places. It would be a very great thing to have a gramophone record of any extemporization by Dr. Hollins, he said, and he asserted that Dr. Hollins amply fulfilled Beethoven's definition of a virtuoso—a person whose extemporary playing could pass for written composition.

Dr. Black then presented to Dr. Hollins a check for £500 and a silver teatray.

In his response, filled with humor, happy reminiscences and a tribute to Mrs. Hollins and to his church, Dr. Hollins said:

"I feel tonight somewhat as I did in Sydney when I had to give a recital with a high temperature and a doctor sitting at my elbow in case of emergency; and my nervousness was not lessened when I was told that Paderewski was in the audience. But I had nothing to fear after all, for at the close the great pianist came and helped me on with my overcoat and gave me warm praise, adding a piece of sound advice: 'Go home,' he said, 'and be sure you have a good glass of hot Scotch.' 'Reference has been made to my want of sight, but, ladies and gentlemen, I have been blessed with eyes, and the best of eyes, for the last fifty years; no one but myself knows what my wife has been to me. I would not have been here if it had not been for her.

"My friends used to chaff me about my sense of pitch, and would tap every kind of object to see if I could tell its note. Once at a meal with Lemare and Stanley Hawley at the former's house we were discussing this subject when Lemare took up the loaf and banged it on the bread trencher. 'Now, Alfred,' he said, 'I bet you can't tell what note that is.' 'Oh yes, I can,' I said; 'that's Doh.'

"But all this time I have been evading the real purpose of these remarks. I am much too deeply touched and overwhelmed by your wonderful kindness to be able to say all that is in my heart, so I ask, not only you who are here, but the many friends outside the church, to read into these inadequate words the profound gratitude I wish them to convey."

The Y. M. C. A. of Lancaster, Pa., presented the Guild of Mastersingers, a male ensemble conducted by Dr. William A. Wolf, assisted by Helen E. Zimmerman and Frances Harkness-Wolf, pianists, in the Martin Auditorium of the Y. M. C. A. Feb. 10.

## ROBERT L. SANDERS WINS PRIZE WITH A SYMPHONY

Robert L. Sanders, the Chicago organist and composer, will share with Charles Haubiel a \$500 second prize offered to native-born composers by the Philharmonic-Symphony Society of New York for a short symphonic work, it was announced Feb. 17. In the opinion of the judges no single work submitted for the American composers award possessed "the combination of striking originality and technical mastery" deserving of the first prize. It was therefore decided to divide the award between the two works which most nearly approached these standards. Mr. Sanders' work is a "Little Symphony in G."

Mr. Sanders is 31 years old. Born in Chicago, he studied music here until 1922, when he was awarded the American Prix de Rome. He lived at the American Academy in Rome for four years, studying with Ottorino Respighi, Alessandro Bustini and Luigi Dobici. At present he is a member of the faculty of the University of Chicago, and is assistant conductor of the Chicago Civic Orchestra.

Mr. Sanders' compositions include "The Tragic Muse" for orchestra, two songs with orchestra, a Violin Concerto in A minor, and a ballet, "L'Ag'ya," based on Martinique Negro life, which is being played in Chicago by the Federal Theater Project.

### Columbus Vesper Musicals Unusual.

The series of monthly musical services at the Broad Street Presbyterian Church in Columbus, Ohio, has attracted capacity audiences. The concerts are given at 4:30 and 7:30 p. m. In February the chorus of eighty voices under the direction of Herbert Huffman presented the Cesar Franck Mass in A major, with harp, 'cello and organ. John M. Klein, organist of the church, played Franck's Prelude, Fugue and Variation, "Piece Heroique" and Chorale in A minor. In December "The Messiah" was presented with guest soloists. An unusual feature was the use of harpsichord accompaniments for four of the arias and recitatives. On Dec. 23 the organ, chorus and two pianos were heard in a nationwide broadcast over the Columbia Broadcasting System. Wright and Howells, duo-pianists, accompanied the chorus in Bach's "Jesu, Joy of Man's Desiring" and "Mortify Us by Thy Grace." The chorus presented Holst's "Te Deum" and his "Fantasy on Christmas Carols." Mr. Klein played the "Carillon de Westminster," Vierne. Several broadcasts are scheduled for early spring, to include Bach's "Christ Lay in Death's Dark Prison" and Franck's Mass in A. The January concert presented Elizabeth Love, harpist, with Mr. Klein.

### Three Organists with Orchestra.

The Louisiana State University School of Music sponsored a vesper program by Hazel Daniels, Frank Crawford Page and Frank Collins, Jr., organists, and the University Symphony Orchestra, A. J. Stephens, conducting, Sunday afternoon, Feb. 6. The program was: Prelude and Fugue in B minor, Bach (Miss Daniels); Concerto in F, for organ, strings and three horns, Rheinberger; Fugue in E flat major ("St. Anne's"), Bach (Mr. Collins); Symphony 2 (Scherzo), and Symphony 5 (Finale), Vierne (Mr. Page); "Benedictus," Reger, and Prelude and Fugue in G major, Dupré (Mr. Collins).

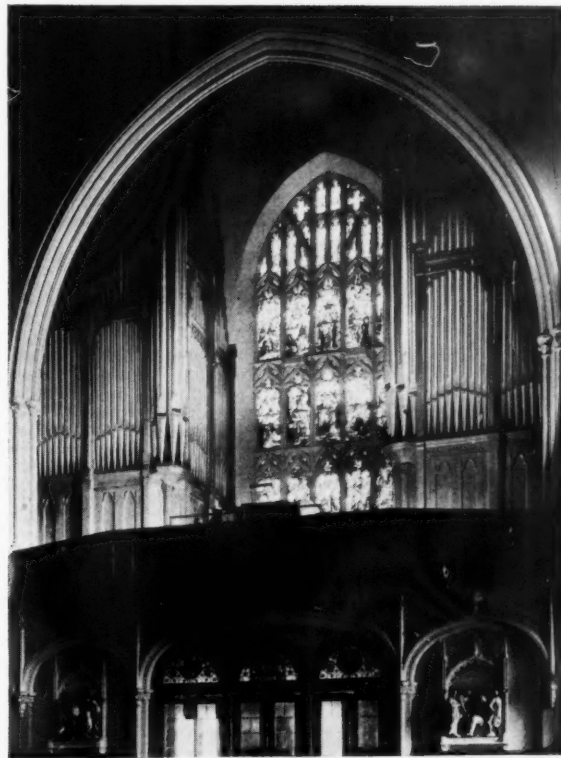
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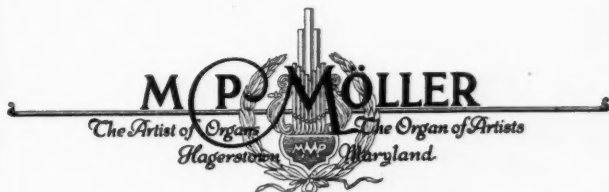


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## Music for Easter; Issues of 1938 and of Recent Years Noted

By HAROLD W. THOMPSON, Ph.D., Litt.D.

During the last few years music for Easter, much of it admirable, has been published so fast that everyone of us has neglected compositions that deserved to be used. In many cases curtailed budgets for new works have given an excuse, or even a compelling reason, for the neglect. It occurred to me that it might be mere justice to run through some of the best numbers of recent years, and not merely list what 1938 has brought forth. I shall begin with last year and move backward, not attempting to give titles of all the good numbers, but suggesting a few that seemed to appeal to those choirmasters who sent me lists. I cannot, of course, disregard my own taste; consequently I mention a few that seemed to me to deserve wider recognition than they received.

In 1937 there were published the following:

Dickinson-Swiss—"Our Lord Jesus Kneled in the Garden." A or B. Lent or Easter. (Gray.)  
Lester-Ancient Melody—"On Wings of Living Light." Ten pages. Quartet can do it. (J. Fischer.)  
Bitgood-Chorale ("Lasst uns erfreuen")—"Joy Dawned Again." Adult and children's choir. (Gray.)  
Clokey—"Christ Conquereth." Eleven pages. On an ancient melody. Perhaps his best anthem. (J. Fischer.)  
Curry—"Arise in Us." This was not so popular as it deserved to be. (Gray.)

In 1936 these appeared:  
Nagle—"Now Is the Hour of Darkness Past." Unaccompanied chorus. (Presser.)  
Davis-Dutch—"Awake, Thou Wintry Earth." Unaccompanied. (E. C. Schirmer.)  
Dickinson-Cruger—"Meditation" on "Ah, Dearest Jesus." An organ piece. (Gray.)  
Edmundson—"Christus Resurrexit." Two organ pieces. (Gray.)  
de Brant—"Melodies of Christendom." For SAB; good for junior choirs. (Schmidt.)

In 1935 I liked these especially:  
Durrant—"The Strife Is O'er." (Novello.)  
Jones, David—"Alleluia." Unaccompanied. (C. Fischer.)  
Titcomb—"Sing Ye to the Lord." Two pages, unaccompanied. (C. Fischer.)  
Mueller-Bohemian—"Christ Is Risen." Adult and children. (G. Schirmer.)  
Vorlis-Basque—"Come with Voices Swelling." Medium solo, short anthem. (Gray.)  
Whitehead-Bearnais—"Now Sing You Songs of Easter." (Gray.)  
Dickinson—"The Redeemer." Cantata. (Gray.)  
Clokey—"Adoramus Te." Cantata (Birchard.)

In 1934 we had these:  
Whitehead—"Alleluia. Sing to Jesus." Easy and lovely. (Schmidt.)  
Dickinson-Eccard—"Christians, Rejoice." Two choirs. (Gray.)  
Vorlis-Chorale Melody—"Joy Dawns Again." On "Ye Watchers." From his cantata. (Gray.)  
Broughton—"Easter Paean" on "Orientibus Partibus." Needs chorus. (Gray.)  
Diggle—"Toccata. Alleluia. He Is Risen." Organ. (White-Smith.)  
Stoughton—"The Resurrection Light." Cantata. SATB. One of his best two cantatas. (Schmidt.) Easy.  
Marryott-Traditional—"We Will Be Merry." Unaccompanied chorus. (Gray.)

In 1933 I commended:  
Thompson, V. D.—"Spring Bursts Today." Six parts, unaccompanied. His most popular carol-anthem. (Gray.)  
Vorlis—"Lift Up Your Voices Now." (Schmidt.)  
Whitehead-German—"Ye Choirs of New Jerusalem." (Schmidt.)  
Vorlis-German—"The Kingdom's Sweet Flower." SBAR. (Gray.) Needs eight parts.  
Thlman—"Christ Is Risen." Cantata. (Ditson.)  
Kreckel—"Musica Divina," volume 2. Organ. (J. Fischer.)  
Martin, Miles—Postlude on "Sleepers, Wake." Organ. (Gray.)

In 1932 the numbers are:  
Timmings—"O God of God." Fifteen pages. (Gray.)  
Gaul-Russian—"Easter Carol of the Trees." High solo. (Ditson.)  
McKinney—"The Three Marys." Easter Mystery. (J. Fischer.)  
Spier—"Easter." A solo for high voice. (Gray.)  
Candlyn—"Easter Prelude on 'O Filii.'" (Ditson.)

Kreckel—"Musica Divina," volume 1. Organ. (J. Fischer.)  
Bingham—"The Strife Is O'er." Difficult anthem. (J. Fischer.)  
Whitehead-Dutch Carol—"Today Did Christ Arise." (Schmidt.)  
Snow—"Angels, Roll the Rock Away." Chorus. (Gray.)

In 1931 we seemed to have liked:  
Cook—"Christ Being Raised." No tenor needed. (Oxford.)  
Vorlis—"Redeeming Love." Cantata. (Gray.)  
Candlyn—"Toccata on 'Neander.'" (Schmidt.)  
Matthews-Sibelius—"O Morn of Beauty." (Ditson.)

Here are the outstanding numbers of 1930:  
Gaul-Spiritual—"Jedus Is Risen." TB. Unaccompanied chorus. (Ditson.)  
Dickinson-Spanish Basque—"O Anxious Hearts." STB. Unaccompanied chorus needed. (Gray.)  
Lang-Old Melody—"Christ the Lord Hath Arisen." Two choirs; the one in unison may be of children. (Novello.)  
McKinney-Hildach—"Easter Triumph." (J. Fischer.) Anthem or solo.  
Clokey-Billings—"The Lord Is Risen." Old New England anthem. (J. Fischer.)

The year 1929 gave us only a few excellent numbers:  
Baumgartner—"The Conqueror." Fine organ part; truly original anthem. (Ditson.)  
Matthews, H. A. and J. S.—"Jesus Victorious." Bar. One of their best two carol-anthems. (Ditson.)  
Thlman—"Christ the Lord Is Risen." S. Easy. (Novello.)  
Vorlis—"Ring, Ye Bells of Easter." A solo; one section for SSA. Piano and organ could be used. (Schmidt.)  
Gaul-Spanish—"Easter Carol of the Lambs." Chorus needed. (Ditson.)  
Marsh—"Resurrection." Solo, two keys. (Schmidt.)  
Egerton—"Easter Prelude on 'O Filii.'" (Oxford.)  
Faulkes—"Alleluia" on "Ye Watchers." Organ. (Novello.)  
Mueller—"Paean of Easter." (White-Smith.) Organ.

These numbers represent what we were getting in the years of the depression. They do not include, you observe, the most popular of the carols edited by Dickinson and Gaul, nor some of the most important anthems of James, Candlyn, Dickinson, Noble, Clokey and others. Probably more excellent music for the church was published in the years 1919-29 than in the ones I have just surveyed. Certainly so far as the United States is concerned the ten or twelve years following the great war are our golden age of composition. But we have had some admirable, neglected music in more recent years, and now I have done what I could to see justice done.

### New Music for Lent

There are two new extended works for Lent that represent American composers. David Hugh Jones has set Psalm 22, "My God, Why Hast Thou Forsaken me" (Flammer) as an unaccompanied chorus, mostly in four parts but not exactly easy. There are nineteen pages of impressive music, particularly effective in the use of the basses, but throughout cunning in choral effects, as is fitting for one who has the fun of composing for Dr. Williamson's great choir.

The other longer work is Dr. Lester's "The Words on the Cross" (Gray), given the place of honor as the only composition of this year included in the Gray Easter quarterly. This is twenty-four pages in length, with short solos for SATB and easy, reverent music throughout for any choir that can sing in eight parts. Indeed, the cantata could easily be rearranged for quartet.

There are two unusual anthems by Canadian composers, both based on old English melodies that probably will have no secular connotation for most people. Both are beautifully put together to bring out gracious melody. One is Dr. Herbert Sanders' "Take My Life and Let It Be" (Schmidt). All is easy; but there is delightful variety of tone: he opens with sopranos (or solo), then ATB, then SATB, then A, then men in unison, then SATB. There isn't a reason why this cannot be done delightfully by a quartet, and I feel sure that it will be one of the best sellers of the year.

Dr. Whitehead's "God, O Kinsman Lov'd" (Curwen) has an unusual text by Jean Ingelow. It is four pages of easy and lovely unaccompanied music on the old melody "What If a Day,"

considerably modified and newly harmonized. It can be obtained for SATB and also for TTBB.

For unaccompanied chorus in seven or eight parts there is a long setting (eleven pages) by Miss McCollin of Whittier's noble hymn "Dear Lord and Father of Mankind" (Galaxy). This is not easy, but will make a splendid number for a choir concert, giving opportunity for much shading.

Two useful anthems, both easy, are Thlman's "Seek Ye the Lord" (Novello), with a soprano solo, and Mr. Holler's arrangement of a number by Zingarelli, rather naive, fluent music, "Go Not Far from Me" (Gray).

As usual, there are some Bach numbers. The most important is Kenneth E. Runkel's arrangement of the last chorus in the "St. Matthew Passion" as an anthem for junior, intermediate and adult choirs (Gray), with the title "Here Yet Awhile." It is unnecessary to say that this is one of the most glorious expressions of the world's greatest composer. In 1936 Alexander Aslanoff edited for Presser two admirable Bach numbers that can be used in Lent by women's voices in three parts; I did not receive review copies then, and am all the more anxious to have you examine them now. They are entitled "Jesus, Jewel of My Faith" and "Jesus, Jesus, Thou Art Mine."

One more number for Lent: In Birchard's admirable series coming out under the editorship of Harry L. Harts there is a fine number by Gretchaninoff, "O God, Attend unto My Prayer." Usually Russian music sounds pretty thin to me when arranged in only two parts, but with the accompaniment I believe that this will do very nicely for a junior choir or a choir of women.

### New Issues for Easter

The best new anthem for Easter by an American that I have seen is Dr. Francis W. Snow's "The Strife Is O'er" (Row), a bright, vigorous, easy work in seven pages that is at least equal to anything he has published previously. It will do for any choir, though we can't help wishing for a big chorus and plenty of reeds blowing the grand, masculine melody.

The best Easter number by a Canadian this year seems to be "Light's Glittering Morn," by Dr. Sanders (Schmidt). This is accompanied also, and cries out for a chorus. You need to be careful not to sing it too fast—no tempo is indicated at the start—or you will lose the majestic swing of its rhythm and make it jiggy. This runs to seven pages of fine, workmanlike, inspiring composition. Any chorus can do it with joy.

The best Easter anthem from England that I have seen is "Ye Choirs of New Jerusalem" (Novello) by Fairbairn Barnes. This is a splendid strophic carol-anthem, accompanied in the good key of D in which the English like to be joyful.

And as for the best carol-anthem on an ancient melody, I like Henry Whipple's on an old French tune, and entitled "Love Is Come Again" (Gray). The tune is fairly familiar and very jolly. It is to be sung unaccompanied, with a soprano soloist or children's choir coming in toward the end. How those children are being appreciated!

Perhaps you could use at Easter a remarkable white spiritual arranged by Sydney Dalton, "The Morning Trumpet" (J. Fischer). It concerns our resurrection. It needs an unaccompanied chorus, though the parts do not divide. I felt a pang to discover that one of the noblest of supposed Negro melodies, "When We Hear the Trumpet Blow," was probably in the first place a white spiritual. The present edition dates from at least as far back as 1844, the "Sacred Harp" collection.

And Clarence Dickinson has now an edition for unison voices of "By Early Morning Light" (Gray), a grand carol of the seventeenth century.

### Widow of A. H. Messiter Dead.

Mrs. Margaret Gaddis Messiter, widow of Arthur Henry Messiter, who was for thirty-two years organist and choirmaster of Trinity Church, New York City, died Feb. 5 at her home, 544 West 148th street, after a long illness. She was 96 years old. Two daughters, Mrs. W. A. Payne of Larchmont, N. Y., and Mrs. J. P. Miller, survive.



## EASTER ANTHEMS and CHORALES

Billings-Clokey	The Lord Is Risen	Mixed	.15
Clokey, Jos. W.	Christ Conquereth	Mixed	.15
Day, H. Brooks	God Hath Sent His Angels	Mixed	.15
Edmundson, Garth	Bethlehem's Own	Mixed	.15
Finn, Father	A Rhythmic Trilogy	Mixed	.25
Gaines, S. R.	An Easter Alleluia	Mixed	.15
Hildach-McKinney	Easter Triumph	Mixed	.15
Margetson, Edward	Break Forth Into Joy	Mixed	.25
Rossini, Carlo	Christ the Victor	Mixed	.15
Yon, Pietro A.	Christ Triumphant	Mixed	.15
Franck, Cesar	Psalm 150	Mixed	.15
Bach-McKinney	Easter Chorales	Mixed	.12
Bach-McKinney	Christ Lay in Death's Dark Prison	Mixed	.15
Lester, William	On Wings of Light	Mixed	.15
Goldsworthy, W. A.	Dawn in the Garden	Mixed	.15

### IMPORTANT BOOKS FOR THE ORGANIST

Contemporary American Organ.....	Dr. William Barnes	\$2.50
Temple of Tone.....	George Ashdown Audsley	5.00

### PUBLICATIONS OF CHARACTER

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119 West 40th Street



# FIVE THREE-MANUALS HAVE POSITIV ORGANS

## HOLTKAMP WORK IN FAVOR

Open Division in Place of the Enclosed Choir Appears to Gain in Popularity—Design for Instrument in Dover, Ohio, Church.

Contracts for five three-manual organs have been received at the factory of the Votteler-Holtkamp-Sparling Organ Company in Cleveland since last fall. Each has one of the new positiv divisions designed by Walter Holtkamp instead of the conventional enclosed choir. These instruments are for the following churches: St. Philomena's Catholic, Cleveland; First Congregational, LaGrange, Ill.; St. Stephen's Catholic, Cleveland; St. John's Evangelical, Dover, Ohio, and St. James' Episcopal, Cleveland. These orders are interpreted by Mr. Holtkamp as evidence that the unenclosed positiv is gaining in popularity in America.

The organ for St. John's Evangelical Church, Dover, Ohio, is to be completed this spring and its tonal design is shown by this specification:

### GREAT.

Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Gedeckt, 8 ft., 61 pipes.  
Grossquinte, 5½ ft., 61 pipes.  
Flöte, 4 ft., 61 pipes.  
Chimes.

### SWELL.

Geigen, 8 ft., 61 pipes.  
Flute, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Ludwigstone, 4 ft., 73 pipes.  
Fugara, 4 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Mixture, 2 to 5 rks., 203 pipes.  
Clarion, 4 ft., 61 reeds.

### POSITIV.

Quintaton, 8 ft., 61 pipes.  
Praestant, 4 ft., 61 pipes.  
Nachthorn, 2½ ft., 61 pipes.  
Octava, 2 ft., 61 pipes.  
Cymbal, 3 rks., 183 pipes.

### PEDAL.

Contrabass (metal), 16 ft., 44 pipes.

Sub-bass, 16 ft., 32 pipes.  
Quintadena (from Great), 16 ft.  
Violoncello (from Contrabass), 8 ft.  
Quintadena (from Great), 8 ft.  
Choralbass, 4 ft., 32 pipes.  
Posaune, 8 ft., 32 reeds.

In the case of St. Stephen's Catholic Church, Cleveland, an old Johnson two-manual has been reconstructed into a three-manual designed as follows:

### GREAT.

Lieblieh Gedeckt, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Grossquinte, 5½ ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Viola, 4 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Quinte, 2½ ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.

### SWELL.

Geigen, 8 ft., 61 pipes.  
Flute, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Dolcissimo, 8 ft., 61 pipes.  
Fugara, 4 ft., 61 pipes.  
Gedeckt, 4 ft., 61 pipes.  
Dolce Cornet, 3 rks., 183 pipes.  
Mixture, 4 rks., 244 pipes.  
Trumpet, 8 ft., 61 pipes.  
Oboe Clarion, 4 ft., 61 pipes.

### POSITIV.

Gemshorn, 8 ft., 61 pipes.  
Ludwigstone, 8 ft., 73 pipes.  
Copper Praestant, 4 ft., 61 pipes.  
Nachthorn, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Cymbal, 3 rks., 183 pipes.

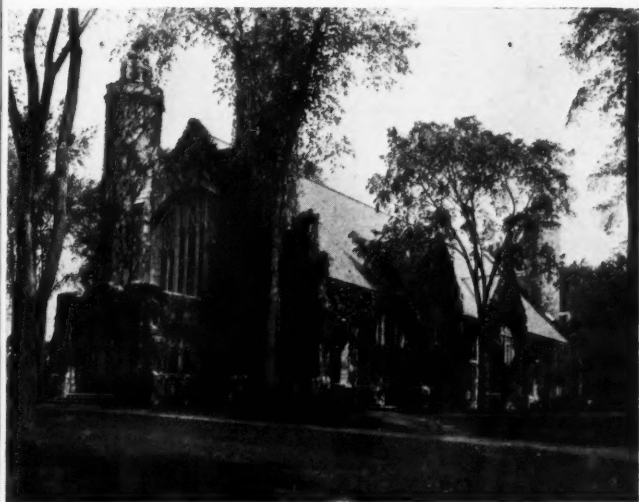
### PEDAL.

Grand Open Diapason, 16 ft., 32 pipes.  
Sub-bass, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Grossquinte, 10½ ft., 32 pipes.  
Violoncello, 8 ft., 32 pipes.  
Bombarde, 16 ft., 32 reeds.  
Seiten Posaune, 8 ft., 32 reeds.

### F. C. Forester Back at Old Church.

F. Charles Forester, the Milwaukee organist who has been absent from the bench for nine years, has resumed his musical activities. He has been appointed to his former position at the Third Church of Christ, Scientist, where he plays a three-manual organ built by the Wangerin Company. Mr. Forester was organist of this church from 1924 to 1929, but resigned to devote himself to his business activities.

# BATES COLLEGE CHAPEL



Through the generosity of Mr. Arthur Curtiss James, Bates College, at Lewiston, Maine, is to have a new three-manual organ built by Estey. Specification of the instrument will be found elsewhere in this issue.

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Professor Oliver S. Beltz, Chairman, Department of Church and Choral Music, Sixth Annual Institute, Northwestern University, Evanston, Illinois. A folder on the Institute is now available.

## "Father" of Famous Organ Reviews His Career as He Retires

[George W. Till retired on Feb. 1 at the age of 72 years, after a long and noteworthy career in charge of the great organ in the Philadelphia Wanamaker store. It is announced that Mr. Till will receive a pension from the Wanamaker organization in recognition of his long and useful service. Mr. Till recalls in the following article some of the experiences of his fifty years' career as an organ expert and tells of the purchase of the organ now in Wanamaker's establishment, after the St. Louis World's fair.]

By GEORGE W. TILL

I was born in Philadelphia Oct. 31, 1866. My ancestry goes back to pre-Revolutionary settlers without a break, all having been born in Philadelphia.

Being left a half orphan before the age of 12 by the death of my father, circumstances forced me to seek employment. This was found in various places—book bindery, glass factory, hosiery mill and, finally, at 14, in a carpet mill in which I became expert at weaving and loom fixing before I was 18. During this time I wove every yard of the several hundred yards of two-toned red velvet carpet that was ordered by John Wanamaker for the Temple Theater on Chestnut street, Philadelphia. This theater had a very long run with the Japanese operetta "Little Tycoon," by a Philadelphia composer, which was the forerunner of the Japanese comic opera "Mikado," by Gilbert and Sullivan.

As the Brussels carpet industry was then new in America I made more money than any other type of mechanic. Consequently I saved a lot. One evening while going downtown to the Philadelphia Savings Bank to deposit some of my earnings I saw the Temple Theater in flames. It was burned to the ground. There went up in smoke the greatest achievement of my early days—days that afforded my earliest contact

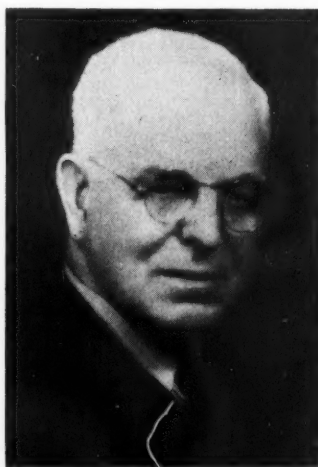
with opera and with John Wanamaker. During the period in the carpet business I became music-minded, the organ being my favorite instrument. Using \$178 of my savings, I purchased a reed organ and immediately started to take lessons, developing into a parlor organist. Despite my large income from the carpet work, I longed for some kind of work in the musical line.

Opportunity came one day in my nineteenth year, when I learned, through a woman who worked in the mill, that her sister knew the owners of the Odell organ factory in New York. At my request this woman gave me a letter of introduction to her sister. I withdrew my savings and building loan accounts, sold some building lots I had acquired, packed my grip and set out for New York to take my chances with strangers and with a new and untried job. Happily the job was obtained at \$8 a week—some drop from my former earnings—but I was determined to make good and not go home to my family and friends a failure. When I did go home to see my friends they dubbed me "The Wandering Minstrel," which to me was not so bad as coming home unsuccessful from my quest.

After securing the job I knew the battle was on. To make a success in the organ business I would have to catch up on my education, which had been very much neglected due to my early entry into business. I immediately started fortifying myself for any problem that might come along. Besides my organ playing I studied the violin. These two pleasures furnished me with diversion and pastime. I realized early that I could never become proficient in either one as my mind was absorbed with the mechanics and science of organ building, so I took courses in higher mathematics, electrical engineering, science of sound and physics, which fitted me for my lifework in the organ world.

I was with Odell about nineteen years, excepting an interval of about twelve months at the turn of the century with C. S. Haskell of Philadelphia. During these years I installed organs in many parts of the United States and especially in and about New York

GEORGE W. TILL



City, where I cultivated a large acquaintance with the leading clergymen and organists of the late eighties and nineties, many of whom gave me fine letters of recommendation to John Wanamaker in Philadelphia when I left the Odells in 1905.

I had heard that Wanamaker wanted a pipe organ man who could do piano and reed organ work as well. This proposition was right in line with my accomplishments, so on my way back to New York, after installing an organ in the Presbyterian Church in Edgewater, Chicago, I stopped at Wanamaker's in Philadelphia and accepted the position from which I am now retiring. I not only had succeeded in pipe organ work, but became an efficient player-piano man, being the only one of the large Wanamaker force that was able to tune and repair players at the same time. For several years I was the only man handling this combination job. At the same time I was taking care of a pipe organ in the rotunda

of the old store building.

In June, 1909, the present store was being completed. Provision had been made to house an organ in the grand court. A certain make of organ of those days was almost decided upon when Mr. Wanamaker heard of the great St. Louis World's Fair organ being stored in the Handlin warehouse at St. Louis. I was sent out, upon a day's notice, to look it over. After a thorough examination of the instrument I advised the firm to purchase it, assuring them that it would be an artistic attraction to the store, its fame already being worldwide. Events through the ensuing years have more than proved this prediction true. Thousands have made special trips to Philadelphia to hear and see the organ.

Two weeks after making my report I was again sent to St. Louis with a check to buy the organ and ship it East. I have photographs of the eleven-car train, taken just twenty-nine years ago, picturing this event.

The cars were loaded in St. Louis, billed to East St. Louis and held there until all cars were loaded. Then the whole train was taken to Rose Lake, Ill., about fifteen miles from St. Louis, to have a picture taken. The two men who put the signs on the cars, the railroad agent, photographers and I rode out on the tender of the shifting engine. Standing on the right of the group in the foreground of the train was myself. If you could see the expression on my face it would, no doubt, be one of triumph. Because of the awful lot of trouble I had to go through to get that organ to Philadelphia the adventure would make a story in itself.

When I go down the center aisle of the grand court of the Wanamaker store the first thing I will see will be the beautiful organ screen. I will not need to hear the organ played to know what is behind it. Of its many thousand pipes I know what each one would sound like with its family of partials and overtones making it a symphony in itself to me, because I designed and voiced many of them and revoiced the whole St. Louis organ, adjusting all of its pipes to their present pitch and balance.

With all of my troubles I have nothing to regret.

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ing to regret. I had an eventful and interesting life. If my wife and I live until April 30 we shall have been married fifty years. She also is a direct descendant of Massachusetts and Pennsylvania colonial settlers. We have eight children and all are living and married. We also have eight grandchildren.

I have been referred to by those who worked with me as the "Old Man." Of course I am in my seventy-second year, but I still enjoy music, comedy and baseball as much as ever and expect to see a few games next summer. I have enjoyed the association of those I have met in the musical profession not only in the United States but from many European countries. I have been in every state in the union and all of the contiguous territory. I feel grateful to the old Odell firm, from which I earned the organ business, to John and Rodman Wanamaker for their trusting me to handle their organ work, and to the present management for considering my future welfare.

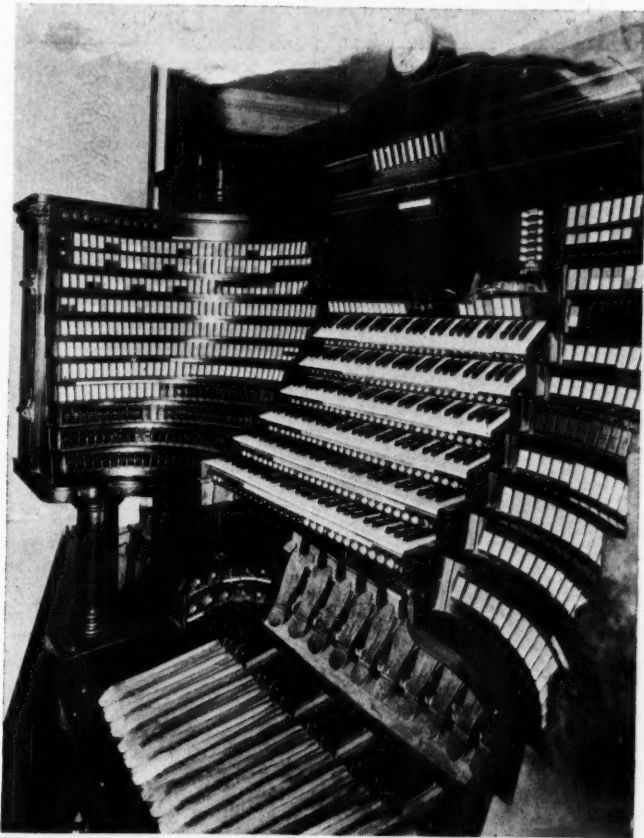
#### Kilgen for Long Island Church.

Our Lady of Ostrabrama Catholic Church at Cutchogue, Long Island, N. Y., has placed an order for a large two-manual with George Kilgen & Son, St. Louis. This is a beautiful church and is one of the most imposing structures in the fashionable summer colony. Delivery is planned for early spring.

#### F. V. Anderson Arranges Recitals.

Ferdinand V. Anderson, organist and choirmaster of Bethesda - by - the - Sea, Palm Beach, Fla., presented Miss Lillian Gillis in a recital in that church Sunday afternoon, Jan. 9. Miss Gillis played the "Sonata Tripartite," Gordon Balch Nevin; Meditation in A flat, Gottfried Federlein; "When Jack Frost Paints a Picture," William Wolf; Fugue and Finale from Sixth Sonata, Mendelssohn. On Jan. 16 Mr. Anderson presented Miss Ruth Crumrine in a recital at Bethesda Church. She played: Festival March, Kinder; Elevation, Faulkes; Caprice, Kinder; "The Minster Bells," Wheldon; "Julanar of the Sea," Stoughton; "Grand Choeur," Dubois. On Jan. 23 Mr. Anderson

#### WANAMAKER CONSOLE IN PHILADELPHIA AS IT IS TODAY



presented Miss Ruth Schockley, who played: Intermezzo, Szalit; Intermezzo, Callaerts; "Song of the Basket Weaver," Russell; "Lamentation," Moussorgsky; Chorale, "Let All Together Praise Our God," Bach; "Alla Marcia," Bossi. On

Jan. 30 Mr. Anderson played the following program: Toccata and Fugue in D minor, Bach; "A Cloister Scene," Mason; Meditation, Sturges; Caprice, Matthews; Spring Song, Macfarlane; Toccata in E major, Bartlett.

### Salvador's Recital Offers Evidence of His Prodigious Talent

Mario Salvador's recital in Kimball Hall, Chicago, Feb. 7 was one of those events which encourage those who have the future of organ playing at heart and realize that it rests with the oncoming generation. Mr. Salvador, not yet 21 years old, demonstrated his talents and capabilities before a large and admiring audience. His technique is of the prodigious type and with each appearance he gives evidence of growth in interpretative power.

A long and difficult program was played entirely from memory and was augmented by several encore numbers. Yet this young artist never flinched in his performance of the classics or in a large group of modern works. Toccatas are no terror to him, as he proved in three of them, from Bach to Karg-Elert. The Toccata, Adagio and Fugue in C major of Bach opened the program, the Toccata by Florent Schmitt gave full sway to the young organist's digital and pedal facility and the Concert Study by Bonnet, with which the set program closed, afforded a smashing climax. In Vierne's "Moonlight" and Bossi's "Intermezzo Lirico" delicate effects were achieved, showing that Mr. Salvador has taste and discrimination in registration as well as remarkable technique. Throughout the evening one was made to realize that this Chicagoan, who has been trained in Italy, then under Dr. Wilhelm Middelsschulte and latterly under Frank Van Dusen, has all the "makings" of a great organist.

The complete program consisted of the following: Toccata and Fugue in C major, Bach; "Intermezzo Lirico," Bossi; "Lauda Sion," from "Suite Latine," Widor; "Dithyrambus," Harvey Gaul; Toccata, Schmitt; Prelude in G minor, Dupré; "Moonlight" and "Water Nymph," Vierne; Canzona and Toccata, Karg-Elert; Scherzo, Parker; "Voices of the Night," Karg-Elert; Concert Study, Bonnet.



#### ORGANIST-CHOIRMASTER

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# HUGH PORTER

Comments from a recent recital, Washington, D. C., February 8, 1938

#### FAME JUSTIFIED BY HUGH PORTER IN ORGAN RECITAL

By Glenn Dillard Gunn in THE WASHINGTON HERALD:

Hugh Porter, who occupies an important place among American organists, came to Howard University last night to demonstrate a command of the instrument in recital that justified his distinguished reputation.

He exacts from it a surprising flexibility. He makes it responsive to the rhythmic pulse. He exploits its inexhaustible capacities for color with taste, developing a limited but explicit vocabulary of effects. Finally, he is a discreet program maker, with a knowledge of the literature that discovers grateful works that nevertheless command the respect of serious lovers of the art.

His Bach group may be taken as an example of this tactful approach. He began it with Widor's version of the chorale-prelude "Sleepers, Awake," wherein the tempo is quickened, the accents are stressed, and the original tonalities mildly modernized.

Then came the delightful adagio from the trio-sonata, to define a simple canon and prepare the listener for the great D major Prelude and Fugue, which was superbly played. Here it is necessary to commend Mr. Porter's modern registration. It has clarity. It has enough color variety to be interesting and not enough to achieve modern distortions of the idiom.

His modern group contained at least two highly imaginative compositions—Jongen's "Improvisation-Caprice," charming in its delicate color and unexpected rhythm, and DeLamarter's remote, elusive and altogether exquisite "Carillon."

By Ray C. B. Brown in THE WASHINGTON POST:

A skilled technician and a sensitive musician, he made the Rankin chapel organ sound more eloquently than on any previous occasion when I have heard it.

Bach excellently played. Particularly clear in registration was the D Major Prelude and Fugue, which is easily muddled by careless handling.

#### MUSIC-LOVERS DELIGHTED WITH PORTER RECITAL

Organist Charms Hearers at Howard University

By William Newman in THE WASHINGTON TIMES:

A witty and expert propagandist for his instrument and its literature is Hugh Porter. . . . He offered none of those solemn and, to the uninitiated, stodgy profundities of its imposing literature, but bracketed some of the most eminent of composers with pieces so filled with unexpected charm and rhythmic titillation that even the casual music-lover would be pleased.

#### FEW MATCH IT

Not many organists can match Mr. Porter's trick of accent and rhythmic emphasis. He took the familiar Mozart Minuet, for example, and made the pulse as contagious as the orchestra might have done. He revived an ancient set of variations of d'Aquin that simple color contrasts and active patterns in varied time-values might be clearly stated. . . . What he did with the attractive adagio from the trio-sonata was a lesson in simple imitation of a contrapuntal figure that served as comment and illustration for the more elaborate D Major Prelude and Fugue. This noble work he set forth with distinguished authority and brilliant technical command.

#### CHARMS AUDIENCE

His modern group was more daring. Jongen's "Improvisation-Caprice" is truly a work of unusual fantasy, of baffling rhythms and unexpected colors. It provoked a warm reaction from the audience which, by this time, had surrendered completely to the charm of this music-making. . . . The program ended brilliantly with Mulet's "Carillon-Sortie."

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Illinois—Walter Byrne.  
Indiana—Chester L. Heath, M.A.  
DePauw Branch (Indiana)—Charles Tritt.  
Kansas—Irving D. Bartley, F.A.G.O.  
Kansas City—Mrs. Edna Scotten Billings.  
Lehigh Valley—Frank Graver.  
Lincoln—Donald D. Ketting.  
Long Island—Luis Harold Sanford, A.A.G.O.  
Los Angeles—Alexander Schreiner, A.A.G.O.  
Louisiana—Mrs. Carruth Jones.  
Louisville—Archibald D. Jonas.  
Macon—Fannie Matthews.  
Maine—Alfred Brinkler, F.A.G.O., A.R.C.O.  
Bangor Branch (Maine)—Mrs. Grace B. Howes.  
Miami—Mrs. Gertrude T. Baker.  
Michigan—Grace M. Halverson, A.A.G.O.

Minnesota—Frederick W. Mueller, A.A.G.O.  
Missouri—C. Albert Scholin, M.M.  
Monmouth—Abbie Strickland.  
Nebraska—Mrs. Flora Sears Nelson.  
New England—Homer P. Whitford, F.A.G.O.  
New Haven—H. Frank Boyan.  
New Jersey—Russell Sively Gilbert, State Dean.  
North Carolina—Eugene Craft.  
North Texas—Mrs. A. H. Mahaffey.  
Northern California—Harold Mueller, F.A.G.O.  
Northern Ohio—Henry F. Anderson, F.A.G.O.  
Toledo Branch (Northern Ohio)—Mrs. Ethel K. Arndt.  
Youngstown Branch (Northern Ohio)—Walter Hird, A.A.G.O.  
Northeastern Pennsylvania—Helen Bright Bryant.  
Oklahoma—Mrs. Marie M. Hine, A.A.G.O.  
Oklahoma City—Edward A. Flinn.  
Southwest Branch (Oklahoma City)—Mrs. L. N. Gilliland.  
Oregon—Lauren B. Sykes, A.A.G.O.  
Pasadena—Loren W. Adair.  
Pennsylvania—Harry C. Banks, Jr., A.A.G.O.  
Rochester—Austin F. Grab.  
Rocky Mountain—Mrs. Thomas R. Walker.

Rhode Island—George W. Stanley, Jr.  
Sacramento—Mrs. Zue G. Pease.  
San Diego—Royal A. Brown.  
San Jose—Theresa C. M. Antonnaci.  
South Carolina—Russell Broughton, F.A.G.O.  
South Shore—M. Eva Wright.  
Southern Arizona—W. R. Voris.  
Southern Ohio—Edward G. Mead, F.A.G.O.  
Staten Island—Carlos F. Newman, A. T. C. L.  
Tennessee—Adolph Scouterman, F.A.G.O.  
Tessarum—Mrs. William Hibbits.  
Texas—Mrs. Ernest Peoples.  
Union—Essex—W. Norman Grayson.  
Utah—Frank W. Asper, F.A.G.O.  
Vermont—New Hampshire—Harold Frantz.  
Virginia—L. E. Weitzel.  
Petersburg Branch (Virginia)—Emily B. Mason.  
Western Iowa—Sara Hanson.  
Western Michigan—Harold Tower.  
Western Pennsylvania—Edgar Bowman.  
Western Washington—Wallace M. Seely.  
Wilkes-Barre—Mrs. B. Aubrey Ayre.  
Hazelton Branch (Wilkes-Barre)—George F. Schwartz, Jr.  
Wisconsin—Arthur Knudson.  
York—Mrs. Miriam E. Baumgardner.

## Discussion of Three Topics Marks Feb. 7 Union-Essex Dinner

The Union-Essex Chapter of New Jersey enjoyed an especially fine meeting Monday evening, Feb. 7. Dinner at the Winfield Scott Hotel in Elizabeth, N. J., was followed by an interesting and helpful round-table discussion. Under the direction of the dean, W. Norman Grayson, the discussion was conducted in the following three sections, each section being headed by specifically designated chapter members:

- (1) "Junior Choir Training" was led by Miss Roberta Bitgood, assisted by Harold Niver.
- (2) "Adult Choir Training" was helpfully presented by Mrs. Vernon Maltby, Mrs. Robert Walsh and Willard L. Wesner.
- (3) "Special Services" received expert attention at the hands of Henry Hall Dunklee and Walter N. Hewitt.

Limited space unfortunately precludes the publication here of the many informative points emphasized by the various speakers and participants in the discussions.

One of the guests was George W. Volkel, who is to play a recital before the chapter at its next regular meeting, Monday evening, March 7, at the Church of the Holy Communion in South Orange.

The April meeting will take the form of a junior choir festival under the direction of Miss Roberta Bitgood and Walter N. Hewitt.

WILLARD L. WESNER, Registrar.

### Proceedings of the Council.

A meeting of the council was held Monday, Feb. 21, at the office of the Guild in New York. Present were Messrs. Doersam, Ward, Harris, Friedell, Elmer, Comstock, McAmis, Baldwin, Woodman, Banks and Bingham. Misses Carpenter, Clayton, Coale and Darnell and Messrs. Coke-Jephcott, Heinroth, Noble, Richards and Volkel.

Mr. Ward, vice-chairman of the national convention board, reported that several regional conventions are being arranged. It was announced that Mr. Bingham, chairman of the world's fair committee, has been appointed a member of the committee on music for the world's fair by Grover Whalen. Colleagues were elected.

The action of the warden in organizing the Kansas City and New Haven Chapters was ratified; also the appointment of their officers.

At the request of the chapter the

name of the New England Chapter was changed to Massachusetts Chapter.

Mrs. William Arms Fisher spoke to the council regarding the work and aims of the American Choral and Festival Alliance, Inc. The council expressed hearty sympathy with the movement. Individuals will cooperate as far as possible.

The Rev. Reginald H. Helfferich was elected an honorary associate.

Arthur R. Gerecke's election as treasurer of the Missouri Chapter was ratified.

S. LEWIS ELMER, Registrar.

### Pennsylvania Chapter.

The Pennsylvania Chapter is busily engaged in lending a helping hand to those organists who are interested in the Guild examinations. Jan. 13 the first lecture, on the choirmasters' examination, was delivered by Newell Robinson, F.A.G.O. Feb. 10 a talk on harmony was given by Stanley T. Reiff, A.A.G.O. On March 17 Dr. Rollo Maitland, F.A.G.O., will give one of his excellent talks on modulation and transposition. On April 28 history of music will be discussed. The lecturer will be announced. These evenings are well worth attending, even by those who have no intention of taking the examinations this year. The lectures are being given in the studio of Newell Robinson.

### Kimball Hall Recitals Continue.

The recitals in Kimball Hall, Chicago, every Friday at noon, under the auspices of the Illinois Chapter, have continued through another month and the attendance has shown no diminution.

Robert Kee, the recitalist on Jan. 28, played this well-balanced program with cleantune technique and good taste: Sonata, Twenty-ninth Cantata, Bach; Violin Fugue, Bach; "Evening Song," Bairstow; Fantasia in F minor, Mozart; "Come, Gentle Death," Bach; Concert Etude, Bonnet.

Mario Salvador held the attention of a good audience and had to respond to several encores at the close when he played the following program on Feb. 4: Prelude and Fugue on B-A-C-H, Liszt; Intermezzo from Third Symphony, Verne; Prelude and Fugue in D major, Bach; Scherzo, Bossi; "Nostalgia," Torres; Toccata, Verne.

Mrs. Gertrude Baily was heard in the following program Feb. 11: Prelude and Fugue on B-A-C-H, Liszt; Choral, "O Mensch, bewein Dein Sünde gross," Bach; Toccata, Symphony Op. 18, E. S. Barnes; "A Cloister Scene," Mason; Toccata from "Oedipe A Thebes," De Mereaux; "Rapsodia Italiana," Yon; "Carillon," DeLamar; "Elfen," Bonnet; "Rhapsodie Catalane," Bonnet.

The recital Feb. 18 was played by

Lester W. Groom, F.A.G.O., and his program was made up as follows: "Fantasie Symphonique," Cole; Andante from "Grande Piece Symphonique," Franck; Chorale Prelude, "Kyrie, Gott, Heiliger Geist," Bach; Chorale Prelude, "Schmücke Dich, O liebe Seele," Brahms; Toccata, DeLamar; "Dreams," Wagner; Chorale Improvisation "Nun danket Alle Gott," Karg-Elert; Canon in B minor, Schumann; "Hour of Joy," Bossi.

The chapter will continue these recitals during March.

On Monday, Feb. 21, a chapter luncheon was held at the Republic Building restaurant. Dr. Rossetter G. Cole, eminent teacher of theory and former dean, spoke on the Guild examinations. He elucidated various points and answered questions by those present.

Tentative plans for the spring regional convention are assuming definite form and among the items of interest will be a recital by Porter Heaps at the University of Chicago and a harpsichord recital by Manuel and Williamson at their studio. Representatives from other chapters will be present, among them being Missouri, Indiana and Wisconsin. The time for the convention has been definitely set for May 23 and 24. Further details will be announced in forthcoming issues of THE DIAPASON.

### Convention at Oberlin in June.

A Lake Erie region convention is to be held at Oberlin, Ohio, June 21 and 22, according to an announcement from Henry F. Anderson, F. A. G. O., dean of the Northern Ohio Chapter. Several neighboring chapters are to join with the Ohio forces in making the meeting a success. Mr. Anderson writes concerning the projected convention:

"In the light of the many distinctly successful gatherings at Oberlin, including the full and hearty cooperation of the faculty as at present constituted, we do not hesitate to say that this will be a worthwhile affair. It was decided to hold a spring convention in order to preserve the cycle and avoid any conflict with the general convention of 1939. Further, it will be a two-day 'breather' for many at that time of the year."

### Hymn Festivals of Hartford Chapter.

The Hartford Chapter presented a series of hymn festivals in various cities of the state Jan. 23. In each case invited choirs sang the same program, which was carefully planned by the program committee. Robert Prutting directed the festival at the Central Baptist Church in Hartford; Joseph C. Beebe presided at the South Congregational Church, New Britain; Miss Pauline Voorhees presented the pro-

gram at the Center Congregational Church, New Haven, and Mrs. Helen Beach directed at the First Methodist Church of Bristol.

A hymn festival was held at Norwich earlier in the season with Mrs. Olive Roberts directing. All churches participating reported large choruses and congregations.

On May 1 all groups are to repeat the same program at a statewide hymn festival to be held in the First Congregational Church of Meriden.

ETHEL S. TRACY, Secretary.

### Monmouth Chapter Program.

The monthly meeting of Monmouth Chapter was held on Feb. 21 in the form of an organ recital by G. Howard Scott, A. A. G. O., at the First M. E. Church of Asbury Park, N. J., of which he is organist and choirmaster. He was assisted by a junior group of girls, the Wesleyan Choir, who sang with great beauty of tone and feeling. Mr. Scott's program covered a wide range, from Bach to Maquaire, beautifully played. Dr. Harry A. Relyea, pastor of the church, delivered an address of welcome to the chapter in which he spoke from the minister's viewpoint on the place of the organist and organ music in the service.

The whole program was one of the best of the season, during which all of the programs have been given by our own members or residents of Monmouth county.

ABBIE V. STRICKLAND.

### Plays for Niagara Falls Branch.

Miss Florence Napoleon gave her second Niagara Falls recital Feb. 4 at the First Presbyterian Church under the sponsorship of the Niagara Falls branch. She was assisted by her sister, Frances Napoleon, violinist. The sisters were greeted by a large and friendly audience. The program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Fountain Reverie, Fletcher; Fantasia in E minor, Stainer; violin, "Legende," Wieniawski, and "Danse Tzigane," Nachez; "Kamennoi-Ostrov," Rubinstein; Toccata and Fugue in D minor, Bach.

Miss Napoleon studied organ with Mary Chappell Fisher. She has also studied at the Eastman School of Music in Rochester.

### Staten Island Chapter.

The Staten Island Chapter met Saturday evening, Feb. 5, in the parish-house of Trinity Lutheran Church, Stapleton. Following the business meeting an instructive and interesting presentation of Anglican chant was given by Ray Brown of the General Theological Seminary in New York City.

DOROTHY A. SPEAR,  
Corresponding Secretary.



## News of the American Guild of Organists—Continued

### Regional Convention to Be in Baltimore; M'All Chapter Guest

The Chesapeake Chapter will sponsor a regional convention to be held at the Peabody Conservatory of Music Tuesday and Wednesday, April 19 and 20. The participating chapters will be the District of Columbia, Walter H. Nash, F. A. G. O., dean; Pennsylvania, Harry Clay Banks, A. A. G. O., dean; and Virginia, Louis E. Weitzel, dean, as well as Chesapeake, of which Katharine E. Lucke, F. A. G. O., is dean.

On the Tuesday program Wilmer Bartholomew, M. Mus., of the research department of Peabody, will deliver an illustrated talk on "Visible Sound-Waves." Dr. Rollo Maitland of the Pennsylvania Chapter will play a recital. At luncheon chapter program features will be discussed. At 3 o'clock there will be a motor tour of Baltimore and vicinity. At 8 a Guild service—solemn evensong—will take place at Grace and St. Peter's Church, where Ernest M. Ibbotson, F. A. G. O., Mus. B., will conduct his choir of men and boys.

The program for Wednesday will include organ recitals by Mary Lou White and Louis E. Weitzel and a paper from the Virginia Chapter. The 2:30 session will be under the auspices of the Washington Chapter. At 4 in the Enoch Pratt Library there will be recordings of value to organists and choir directors. At 5 the Chesapeake Chapter will entertain the visitors at tea.

The cost for registration and two luncheons will be \$2.50. Ernest M. Ibbotson of 707 Park avenue, Baltimore, is general chairman of the convention.

The Chesapeake February meeting, held at the Seventh Baptist Church, Baltimore, Feb. 7, developed into a sonata of four movements, the two instruments (for the spread of the Kingdom among men) being the clergyman and the organist. The first movement, *Allegro Religioso*, began at 6:15, being a joint supper of the members and the ministers of their churches. Eighty-eight plates were set, there being forty-seven members, twenty-six clergymen, three subscribing members and twelve guests present. The supper was served by the ladies' guild of the church. A spirit of the utmost cordiality and fraternity prevailed. The second movement, by the guest speaker, Reginald L. McAll of New York, a fugue, was marked "vivace non troppo con affetto" (because Mr. McAll had another address to make in Washington after he finished in Baltimore). Mr. McAll suggested that the organist should start young, handle the voices of the children, work toward good habits in the adults, know how to handle people, be "boss" and play hymns with ease and reverence. He proceeded to develop the topic of hymns and hymn festivals. For the minister he suggested that he be given a musical education in the seminary, have a love for good music, develop a good singing voice and, above all, have a good speaking voice, learn to play at least one musical instrument, work in close cooperation with his organist and plan services well in advance.

The third movement, a rondo, will be marked "adagio." Wilmer Bartholomew took over the meeting while Dean Lucke was trying to get Mr. McAll to the train for Washington without missing a beat. Mr. Bartholomew called upon the ministers present for their reactions to Mr. McAll's address. Five ministers, one organist and one choir-master spoke. The purposes of the A. G. O. were read to the assembly.

The fourth movement, a fantasia in four parts, was marked "allegro." Franz Peter Schubert did not finish his Symphony No. 8 in B minor. In 1928 the Columbia Graphophone Company of England offered a prize to a composer who would finish it. This prize was won by Gustave Guilmoteau. Guilmoteau was born in Paris in 1892, was

graduated from the Paris Conservatory of Music in 1922, married a Baltimore girl, Miss Alice Burley, in 1924, added the last two movements to Schubert's Unfinished Symphony in 1928, and died not long ago. During the world war he was decorated with the Legion of Honor for his work in the French secret service. Under the direction of Mr. Ibbotson the entire symphony was run on the phonograph for the edification of those present.

NORRIS HARRIS, Secretary.

#### Wilkes-Barre Hears Hugh Ross.

The Wilkes-Barre Chapter was honored with a visit by Hugh Ross, conductor of the Schola Cantorum in New York City and director at St. James' the Less, Scarsdale, N. Y., Feb. 8, to conduct a choral clinic. The meeting was held in the First M. E. Church, Wilkes-Barre, and the choir was made up of singers from the choirs of members of the chapter. A reception for Mr. Ross was held by members of the chapter after the meeting.

The chapter held its regular meeting in the Y. M. C. A. Jan. 24. A letter was drawn up to be sent to the ministers in the Wyoming Valley whose organists are not members of the Guild, in an effort to obtain more members. It was reported that the chapter now has twenty-seven colleague members and twenty-nine subscriber members. After the business meeting luncheon was served by the hosts, Rexford Reid, Karl Keefer and Denton Treiry.

E. ADELE ALDEN, Secretary.

#### Weinrich Plays in Cincinnati.

A masterly performance was given Feb. 14 in Christ Church, Cincinnati, when the Southern Ohio Chapter presented Carl Weinrich in recital. Mr. Weinrich held his audience spellbound with the following program played in his well-schooled, musically style: Concerto in A minor, Vivaldi; *Allegro* from Fifth Trio-Sonata, Bach; Chorale Prelude on a Calvinist Hymn, Sowerby; Prelude, Clerambault; "Meditation a Sainte Clotilde," James; Fantasy in Echo Style, Sweelinck; *Cantabile*, Franck; Canon in B minor, Schumann; Fugue in C sharp minor, Honegger; "Pantomime," Jepson; Toccata on "Ave Maris Stella," Dupré.

Preceding the program the Guild gave a dinner in Mr. Weinrich's honor.

A recital and evensong service combined was given Jan. 24 in the Church of the Advent, Walnut Hills, Cincinnati, featuring four well-known artists. The prelude on "Now the Sun's Declining Ray," by Bruce Simonds, was played by George Y. Wilson, organist of the Seventh Presbyterian Church, Walnut Hills. David Pew, organist and choir-master of the Church of the Advent, played the service, which included: Magnificat and Nunc Dimittis in B flat, Stanford; offertory anthem, "In Heavenly Love Abiding," Parker, with Robert Knauf, treble soloist, and vesper hymn, "Lead Me, Lord," Wesley. The postlude, "March on a Theme by Handel," Guilmant, was played by Edward G. Mead, F. A. G. O., of Miami University and the Presbyterian Church, Oxford, Ohio.

Henry Woodward, A. A. G. O., of Western College, Oxford, Ohio, gave the following organ program: Toccata in E minor, Pachelbel; Chorale Prelude, "Now Praise, My Soul, the Lord," Pachelbel; Eight Magnificat Fugues, Pachelbel; Variations on "O God, Thou Holiest," Bach.

Following the program members and friends adjourned to the parish-house for a social hour.

EVA PEALE, Registrar.

#### Michigan Program for February.

The Michigan Chapter's February meeting was held Feb. 15 in the Highland Park Baptist Church and the organist and choir-master, Eric Franker, was our host. Following dinner we had a short business meeting. Mr. Wiers announced the next meeting, to be held at his church, the Euclid Avenue United Brethren, with a choir and Hammond program.

A truly excellent program was presented by Mr. Franker in the church

#### ALFRED HAMER



at 8 o'clock. His organ selections were: "Hymn of Glory," Yon; Variations on an Ancient Christmas Carol, Dethier; Bach's Great G minor Fantasia and Fugue; "Murmuring Zephyrs," Jensen; "By the Waters of Minnetonka," Lieurance; "Kidron, Brook of Sorrow," Shure (accompanied with descriptive passages from Scripture). The choir, numbering approximately thirty-five voices, sang: "Jesu, Joy of Man's Desiring," Bach; "I Waited for the Lord," Mendelssohn; "Praise the Lord," Randerger; two of his own compositions, "Let Not Your Heart Be Troubled" and "As the Hart Panteth," and "The Holy City," by Gaul. Outstanding organ numbers were the Yon and Bach selections, and the corresponding choir numbers were the Bach, Mendelssohn and Francker selections. The program was brought to a brilliant conclusion with the first performance in Detroit of Powell Weaver's "Exultation," a stirring number for piano and organ. Mr. Franker, a pupil of Powell Weaver, played from the original manuscript. He was assisted at the piano by Miss Helen Whitmarsh. The Rev. Dr. William G. Colman delivered the welcoming remarks.

The church was really packed!  
ERNEST J. KOSOW, Secretary.

#### Oklahoma Chapter.

The Oklahoma Chapter met the night of Feb. 14 at Jill's House in Tulsa for dinner and a study program. A stormy night probably reduced the attendance. Paul N. Haggard was elected to subscriber membership. Dean Hine appointed the following nominating committee: Miss Faniell Perrill, Mrs. E. H. Benedict, and Miss Ruth Blaylock.

A departure undertaken by the chapter this season is a study of the great churches and cathedrals, the plan being to have a member each month describe a noted church or cathedral. John Knowles Weaver gave a paper on "Sermons in Art" as exemplified in the great churches of Nuremberg, Germany. Questions in general musical knowledge were conducted by Mrs. Hine, attention being given to living composers and their works of six nations, concluding with a discussion on the life and works of Henry Purcell.

JOHN KNOWLES WEAVER, Registrar.

#### Binghamton Chapter.

A joint dinner meeting of the Binghamton Chapter and the City Ministerial Association was held Jan. 25 in the First Congregational Church. Several ministers and members of the Guild presented subjects pertaining to a church service and these were followed by an interesting round-table discussion. Later a program in the church auditorium was played by the organist, Miss Rachel Merrilees, a baritone solo was sung by Frank Phillips, soloist of

### Traditional Service Held in Pittsburgh Deeply Impressive

At a Guild service in Trinity Cathedral, Pittsburgh, Feb. 2, the feast of purification of the Virgin Mary was observed with the combined cathedral choir and choral society, 125 voices, under the direction of Alfred Hamer, cathedral organist and choir-master. A large number of Western Pennsylvania Chapter members gathered to augment the congregation at a service which was a true presentation of an Anglo-Catholic evensong and procession. The music was that used in the English Church until the Reformation and again as revived by the Church of England at the publication of the first Book of Common Prayer in 1549. Trinity Cathedral was filled to capacity. This service was one of a series sponsored by the Guild to bring to light the history of the orders and forms of worship of the several churches.

Mr. Hamer opened the service with Widor's "Praeludium Circulaire," after which his choir of men and boys and the choral society, followed by officiating clergy, entered in procession singing the hymn "Blessed Are the Pure in Heart" to the tune "Franconia" (Konig-Havergal). The choral service was sung after the opening sentences to Tallis' Festal Form (Ely use). Five appropriate appointed Psalms for the feast were then chanted in plainsong by the men of the choir. After the first lesson, read by Canon Wilson of the cathedral, a beautiful Magnificat was sung in plainsong, Tone IV, with *fauxbourdon* by the Rev. Vincent Ripollès (1867), arranged by Canon Walter Williams. The second lesson was read by the Rev. Father Virgin, rector of St. Peter's Church, Pittsburgh, after which a Nunc Dimittis was sung, also in plainsong, Tone V, with *fauxbourdon* by the Rev. Eduardo Torres (1872), arranged by Canon Williams. The creed and remaining versicles and responses were then continued according to the Tallis use, all the prayers being intoned by the Rev. Father L. O. Duvall, rector of the Church of the Atonement, Carnegie, Pa. A word of welcome to the members of the American Guild of Organists by the dean of the cathedral, the Rev. N. R. High Moor, D. D., emphasized how much influence the organist has in worship and with the people by being able to lift them through the medium of music, and that the tasks of an organist are consecrated ones, ministering to people in a way in which no spoken words can convey thought. After the singing of the sermon hymn, "Triumphphant Sion, Lift Thy Head" (Wareham), the Bishop of Pittsburgh, the Right Rev. Alexander Mann, D. D., delivered an address on the history of the feast of the purification.

The anthem, Martin's "Hail, Gladd'ning Light," then rang out through the high arches of the cathedral. The choir seemed to be spiritually uplifted and sang with full heart and voice. After the anthem an impressive part of the service was the solemn procession and ceremony.

As the last clergyman returned to the chancel after the procession the entire choir turned to the altar for the singing of the Te Deum, which was Stanford's in B flat.

the North Presbyterian Church, and a vocal quintet sang.

The joint meeting proved to be such a success that it was voted to make it an annual affair.

CLYDE C. CAPWELL,  
Secretary.

ALFRED  
**WIDEMAN**  
Holy Name Cathedral  
CHICAGO

## News of the American Guild of Organists—Continued

### Many Events Mark Winter Program in New England Area

The New England Chapter has had an active winter and several notable events are to come. One of our first "get-togethers" took place early in November, at which time we enjoyed a supper prepared by the ladies' guild of the First Church in Boston. After the supper we were treated to an interesting concert in the church parlors by the Polyphonic Singers, under the direction of our dean, Homer P. Whitford. Also, in the early part of the season, it was our privilege to hear a talk by G. Donald Harrison at the Germanic Museum, Harvard University, regarding the baroque organ, and to hear representative numbers played by E. Power Biggs.

On Nov. 15 we enjoyed a joint recital in Harvard Church, Brookline, Mass., by Wesley A. Day, organist at St. John's Church, Jamaica Plain, Mass.; Eleanor Packard Jackson, Christ Church, Waltham, and Lincoln B. Spiess, assistant organist at Old South Church, Boston. A varied program was arranged and played on the modern four-manual Skinner organ.

Shortly before Christmas Dr. Carl McKinley of Old South Church, Boston, and William E. Zeuch of First Church, Boston, arranged a joint choir festival at First Church. We were privileged to hear some unusual works on this program.

Early in January the chapter took a trip to Lowell, to have supper and hear a joint choir service at the First Congregational Church. Mrs. Sally Mason, organist of the church, was in charge.

At our annual dinner Jan. 28 in the Hotel Myles Standish, Boston, it was our pleasure to hear a stirring address by Dr. John Finley Williamson of the Westminster Choir School. He took for his subject "Choirs and Choral Music." Opportunity was given after the address to talk freely with Dr. Williamson, asking general questions regarding church music.

We have in prospect a liturgical service at which we are to hear representative liturgy from choirs of four different creeds and an organ contest for young organists. A committee under the direction of Raymond C. Robinson is working on a plan for a regional convention for our district in early May.

The New England Chapter, in an endeavor to establish a standard of agreement between church organists and their ministers and music committees, has appointed a committee to make a study of conditions regarding the playing of special services by the organist and the use of the organ by unauthorized persons. In view of the evident lack of a uniform agreement in the churches, the committee makes the following suggestions:

That the organist of the church be invited to play for all weddings and funerals in the church when music is desired, and that he receive a fee for his services from the person engaging him, the amount of the fee to be left to the discretion of the organist in churches where there is no established charge.

That the organist have the privilege of practicing on the organ as much as he wishes, and that he be permitted to give lessons on the organ without charge for the use thereof.

That pupils of the organist be allowed to practice on the organ, paying to the church an amount sufficient to cover the cost of power and light, and that no other person be permitted to use the organ without the consent of the organist.

DOWELL P. MCNEILL.

#### Oklahoma City Meetings.

The Oklahoma City Chapter has alternated between music and study this year in its meetings. The January meeting was held at the home of Miss Ruth Mathis and slides of a European trip were shown and a talk was made

by Finley Goldthwaite Williams of the fine arts department of Oklahoma City University. The Guild presented Miss Worrick, Miss Mathis and Mr. Dennis in a recital in February, assisted by Clark Snell, baritone. This was the forty-first recital by Guild members and the following program was given: First Sonata (Allegro ma non troppo and Andante), Borowski (Ava Worrick); "Dawn," Jenkins, and "Adoration," Borowski (Ruth Mathis); "O for a Burst of Song," Allitsen; "Come, Be My Valentine," Treharne, and "Benediction," Tschakowsky (Clark Snell); Dubert Dennis at the piano; "March of the Gnomes" and "Neptune," Stoughton (Dubert Dennis).

We are looking forward to the first Southwest regional convention at Dallas in April and know we will have a good meeting, with Warden Doersam attending. His many friends in the Southwest welcome him again.

MRS. D. W. FAW, Secretary.

#### McCurdy Recital Georgia Event.

The music-loving public of Atlanta had a rare treat Jan. 18 when Dr. Alexander McCurdy of Philadelphia played a recital at the First Baptist Church. The event was sponsored by the Georgia Chapter. The church was filled with an attentive and enthusiastic audience of more than 1,200 people. In the absence of program notes Dr. McCurdy gave brief explanations of the various numbers. Many organists from distant parts of the state attended this event. The program follows: Toccata on "O Fili et Filiae," Lynnwood Farnam; Prelude and Fugue in A minor, Allegro from Trio-Sonata No. 1 and Four Chorale Preludes, Bach; Scherzo from Symphony 2, Vienne; Chorale Improvisation, "Schmücke Dich, O Liebe Seele," Karg-Elert; "Lever de Soleil," from "Les Heures Bourguignonnes," Jacob; Two Chorale Preludes, Brahms; Sketch in D flat, Schumann; Two Versets, "He Remembering His Great Mercy" and "Glory Be to the Father," Dupre.

Following the recital the members of the chapter entertained Dr. McCurdy at a reception in the home of Dr. and Mrs. Charles A. Sheldon. It was a pleasure for the many friends of Dr. Sheldon to greet him after a long illness and to enjoy the gracious hospitality of his home.

On Sunday afternoon, Jan. 30, a brief business meeting was held preceding the recital by Carroll Ramsey, organist of St. Mark Methodist Episcopal Church South. Mr. Ramsey, although one of the youngest organists in the city, played a well-chosen program with a maturity of interpretation that speaks well for his future. His program follows: Fugue in E flat ("St. Anne"), Bach; "The Bells of St. Anne de Beaupre," Russell; Allegro from First Symphony, Maquaire; "An Elfin Dance," Garth Edmundson; "Harmones du Soir," Karg-Elert; Allegro Vivace and Finale from Symphony 1, Vienne.

Joseph Ragan, F. A. G. O., organist and choirmaster of All Saints' Episcopal Church, Atlanta, is planning a brief tour in Florida in March. Among his appearances will be a recital at the First Presbyterian Church in West Palm Beach.

ISABEL MAWHA BRYAN, A.A.G.O.

#### Central New Jersey.

The Central New Jersey Chapter held its monthly meeting Feb. 14 at historic St. Michael's P. E. Church, Trenton. A program of choral music was presented by the men and boys of the church, illustrative of "Following the Life of Christ through the Seasons of the Church," with Scripture readings by the Rev. William I. Lockwood, in the absence of the rector, interspersed with organ numbers by pupils of Mr. Moreton (who is organist of the church). The episodes were "The Birth of Christ," "His Life and Work," "The Lenten Season," "The Last Supper," "The Crucifixion," "Easter and the Resurrection." Choral numbers used to illustrate the various phases were: Carols, "On a Winter's Night," Mackinnon; "Bring a Torch" and "The Shepherd's Story," Dickinson;

"Fierce Was the Wild Billow," Noble; "Go Not Far From Me," Zingarelli; "Come to My Heart, Lord Jesus," Ambrose; Sanctus, Stainer; "O Saviour of the World," Goss, and excerpts from the cantatas "Olivet to Calvary," Maunder, and "The King of Glory," Pearce. Organ solos included: "Night," Jenkins, and Postludium Circulaire, Gaul (played by Mrs. Edwin V. Savidge, Hopewell, N. J.); first movement, Third Sonata, Borowski, and Prelude and Fugue in G minor, Bach (Douglas Terhune, organist and choirmaster Grace Church, Trenton); Prelude and Fugue in E minor and "Trust in God," Bach (Thomas Carr, Christ Church, Bordentown, N. J.). The choir soloists were L. Walter Parker, tenor; John Hobson, baritone, and Masters Thomas Zook and Robert Bullock, sopranos. Mr. Moreton played the choral numbers.

Following the recital, refreshments were served to chapter members and their friends.

EMMA YOS, Secretary.

#### Central Ohio Chapter.

The January meeting of the Central Ohio Chapter was held Jan. 24 at the Broad Street Presbyterian Church, Columbus. After the members and guests had enjoyed a dinner served by the ladies of the church, Dean Schneider called the meeting to order. It was decided that we have two organ recitals—by Charlotte Lockwood in March and by Julian R. Williams for May. It was also arranged to have the Oberlin A Cappella Choir, under Christiansen, on April 11.

The meeting then adjourned and the members gathered in the church auditorium to enjoy a program played by John M. Klein, organist of the Broad Street Church, which was a very happy and pleasing event. Being a newcomer to the city, chapter members were interested in welcoming Mr. Klein and hearing him in his first public recital.

MRS. A. C. EIDE, Registrar.

#### Spring Guild Service in Seattle.

The Western Washington Chapter held its spring Guild service at Plymouth Congregational Church in Seattle Sunday evening, Feb. 6. D. Robert Smith, organist and professor of music at the College of Puget Sound, Tacoma, played a half-hour recital as a prelude. His numbers included: Toccata in B minor, Gigout; Canon in B minor, Schumann; "Corrente e Siciliano," Karg-Elert; Allegro Cantabile and Toccata from Fifth Symphony, Widor. The Queen Anne Methodist Episcopal choir, Mrs. Clayton Rychard director and Wallace Seely organist, sang the Gloria from Mozart's Twelfth Mass and "Lift Up Your Heads," from Handel's "Messiah." Mr. Seely played the Sketch in D flat by Schumann as an offertory. The Plymouth motet choir, under the direction of Arville Belstad, sang "Benedictus es, Domine" by Willan, and "Fierce Was the Wild Billow," Noble. Miss Esther Parker, assistant organist at St. Mark's Cathedral, played the first movement of Widor's Fifth Symphony as a postlude.

On Feb. 9 the chapter held its regular luncheon meeting at the Y. W. C. A. Many turned out to hear Walter Buchanan's talk on "Glimpses of Westminster Choir School."

LOUISE SCHENKEN, Secretary.

#### Texarkana Chapter.

The Texarkana Chapter held its second meeting Feb. 2, at the First Congregational Church, with Mrs. William Hibbetts presiding over a short business session. The program, in charge of Mrs. Cozia Hynson Case, was as follows: Concert Overture in C minor, Hollins; Chorale, Karg-Elert, and Toccata, Symphony 5, Widor (played by Mrs. Case); Piano Concerto in A minor, Grieg (played by Mrs. Case and Miss Barbara Rogers); "Romance," Bonnet, and "Paeon," Dickson (played by Mrs. Hibbetts); "Danse Macabre," Saint-Saens-Dickinson (played by Mrs. Case and Mrs. Hibbetts).

This chapter, organized in the late fall of 1937, is due largely to the efforts of Mrs. Case.

DAVID H. WITT, Secretary.

### Utah Chapter Closes First Year; Inspects Organ in Tabernacle

The January meeting of the Utah Chapter, which marked the close of the first year of this chapter, was held Saturday evening, Jan. 22, at the Hotel Utah, Salt Lake City. After dinner the members went to the Mormon Tabernacle, where the program was in charge of Dean Frank W. Asper. The following recital was played: Prelude and Fugue in A minor, Bach; "Along the Navajo Trail," Heaps; A Concerto Movement, Dupuis; "In Springtime," Dupuis; "In Springtime," Kinder; Fountain Reverie, Fletcher; Nocturne, Ferrata.

Mr. Asper described the wood which was used in the original organ. It was finished in 1867, two years before a railroad came through Utah. Scouts were sent out to all points to bring back samples of wood. The best was found 300 miles south of Salt Lake City and was hauled in by ox team. Seven hundred and fifty of the original pipes, made of native lumber, are still in the organ. As it stands, most of the organ is on five-inch pressure and the softest stop, the aeoline celeste, is audible in every part of the building. The chimes and harp are made especially for the organ. A trip was made to the blower room, where the air, after being filtered through screens of spun glass and oil, is forced through the blowers at five, ten and fifteen-inch pressures. It was possible to have the whole party inside the Austin universal air-chest, where a demonstration was given of the way in which the mechanism works when a key is depressed. A trip was made also to the roof of the structure, where the large wooden beams support the span 150 feet wide. The timbers are held together with wooden pegs and wherever a danger of checking suggested itself they were bound with rawhide.

Following is a list of the officers of the Utah Chapter for 1937-1938: Dean, Frank W. Asper, F.A.G.O.; sub-dean, Dr. Gerrit De Jong, Jr.; secretary, Mrs. R. O. Burkhardt; treasurer, Ellen Connors; auditors, A. A. Selander and Blaine Keddington; registrar, Ruth Rees.

RUTH REES.

#### English Boys Grand Rapids Guests.

The February meeting of the Western Michigan Chapter was held in the parish-house of St. Mark's Church, Grand Rapids, Feb. 2. In attendance at the dinner in addition to the members of the chapter were the English Boy Choristers, under the direction of Carlton Borrow, A. R. C. O., on tour of the United States. Also at the dinner were the boys of St. Mark's choir, the Rev. H. Ralph Higgins, and several vestrymen and parishioners of St. Mark's. After the dinner and business meeting a service of evensong was sung in St. Mark's by the English Boy Choristers and the choir of St. Mark's.

#### Rhode Island.

The Rhode Island Chapter met at the home of Miss Annie M. Rienstra Dec. 13 to hear a recital on her new Reuter organ. George W. Stanley, Jr., the dean, opened the meeting, and after making a few remarks about the Reuter organs, introduced Miss Rienstra, who played the following program: Fifth Sonata, Mendelssohn; Chorale Preludes, "My Heart Is Filled with Longing," and "In Thee Is Gladness," Bach; Festival Prelude on "Ein feste Burg," Faulkes; piano and organ, Intermezzo from Symphonic Piece, Clokey, and Concerto No. 5, Handel (Miss Ruth E. Paul, organ; Miss Rienstra, piano); Two Chorale Improvisations, Karg-Elert; "The Cuckoo," Arensky-Nevin; "Goblin Dance," Dvorak-Dickinson; Allegro from Fourth Symphony, Vienne.

About forty members were present. They all enjoyed a very pleasant evening. Refreshments were served by the hostess.



## News of the American Guild of Organists—Continued

### Harrisburg Events Include Programs That Offer Variety

The Harrisburg Chapter opened the year with a lively gathering of the executive committee at the home of the dean, Mrs. John R. Henry. These meetings, inaugurated by the dean at the beginning of the season, are held the first Sunday night of every month, and have proved to be delightful social gatherings as well as beneficial from the standpoint of attending to the chapter's business.

Tuesday evening, Jan. 11, a large number of the membership defied the ice-covered roads and motored to Hershey to hear Virgil Fox in a brilliant recital at the Hershey Community Theater. Although the audience was small, due to weather conditions, the applause was so enthusiastic that the artist was compelled to add to his program.

The next affair was a soiree at the home of Henry W. Van Pelt on the evening of Jan. 13. After a short business meeting the guests were entertained with the music of orthophonic recordings of the masters, played by such artists as Albert Schweitzer, Carl Weinrich, Wanda Landowska and the Philadelphia Symphony Orchestra. Mr. Van Pelt was assisted by his mother in receiving and serving refreshments to about thirty-five guests.

An event to which the members of the chapter had been looking forward with enthusiasm took place in Messiah Lutheran Church Jan. 24 with Philadelphia's noted organist, Dr. Rollo Maitland, the guest. A reception committee composed of the chapter's officers received the organists and their guests, ministers and choir directors of their respective churches. Dean Henry introduced Dr. Maitland, who discussed some familiar hymns by analyzing their words and melodic phrases and later led the company in singing them. By request our genial guest then treated us to Bach's Passacaglia and Air for the G String, concluding the short recital with an improvisation on the hymn "The Church's One Foundation."

The forum or "question-box" which followed the organ numbers was instructive and often amusing, especially with the illustration of polyphonic versus homophonic style, for which he used the melody of "Three Blind Mice."

By invitation from the registrar, the executive committee met at her home Sunday evening, Feb. 6, when regular business was transacted with the dean in charge. Recital dates and programs for the remainder of the season were completed, the next being a recital of piano and organ music, Feb. 17, with Mrs. Carla Haynes, flutist, as soloist. The program, which was given in the Fourth Reformed Church, was in charge of Miss Helen Runkle, organist and director of the choir of the church. An excellent program was presented in a truly artistic manner by all who participated.

LAURA M. ZIMMERMAN, Registrar.

#### Plays for Buffalo Chapter.

Harold A. Fix, a member of the Buffalo Chapter and organist at Central Park M. E. Church, Buffalo, gave a recital at the February meeting. A dinner in the parish-house for the Guild and the congregation preceded the recital. Mr. Fix played the following program on the four-manual Skinner: "Passacaglia et Thema Fugatum," Bach; Concert Overture, F minor, Holms; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Allegro Appassionato, Dethier; "Carillon-Sortie," Mulet; "Danse Macabre," Saint-Saens; "Sunset and Evening Bells," Federlein; "The Ride of the Valkyries," Wagner.

#### Erie Program for Organ and Piano.

The Erie Chapter met at the home of Mr. and Mrs. C. M. Krug Feb. 7. The Krugs have installed a three-manual Gottfried organ of sixty-three stops on which a program of organ and piano and piano numbers was given by three

members of the Guild. Easter Prelude, Egerton; Passacaglia, Candlyn, and Finale from First Trio-Sonata, Bach, was played by Miss Doris Faulhaber. The Symphonic Piece for organ and piano by Clokey was played by Mrs. Dorothy Bollman, organist, and Gustav Nelson, pianist. "Blessed Jesus, at Thy Word" and the "St. Anne" Fugue, Bach, were played by Miss Florence Rubner. Of particular interest was the piano and organ number, which it was necessary to repeat for the members. About forty attended this meeting, which was open to prospective members, and five new members were added to our chapter. Following the program luncheon was served by the hosts.

Rehearsals are in progress for the choral festival to be presented Sunday afternoon, March 6. Ten choirs, composed of between 200 and 300 singers, are expected to participate. O. L. Grender, Gustav Nelson and Dean Charles H. Finney will direct the massed chorus. Mr. Finney will also be at the organ for most of the program. The following numbers will be sung by the chorus: Festival Prelude, Bach, arranged by Stoessel; "Psalm 136," Finney (written for the festival); "Hallelujah Amen," from "Judas Maccabaeus," Handel; "Benediction," Lutkin, and "With a Voice of Singing," Martin Shaw.

DORIS M. FAULHABER, Secretary.

#### Pasadena Chapter Banquet.

The February event of the Pasadena and Valley District Chapter was the annual banquet and "high-jinks" at the Chapman Park Hotel, Los Angeles, Feb. 7, with the Los Angeles Chapter as hosts.

We are anticipating the meeting on March 7, when we again unite with the Los Angeles Chapter in a program of music by Joseph W. Clokey at Pomona College.

On Feb. 15 Paul Goodman, organist of Calvary Baptist Church, gave an interesting half-hour of music on the Hammond instrument at the Pasadena Junior College, as a prelude to the Tuesday forum. His selections were: "Evensong," Johnston; Improvised Sketch, Stanley Meacham; "The Squirrel," Paul Weaver; Meditation, Sturges; Toccata from "Gothic Suite," Boellmann.

#### Miami Chapter's Fifth Recital.

The Miami Chapter gave another successful recital, the fifth of the current season, when Miss Alva C. Robinson, former dean and for the last fifteen years organist at Gesu Catholic Church, played a program at that church Sunday, Feb. 6, at 5 o'clock. She was assisted by Mrs. Grace Murray, soprano in the Gesu choir. The recital was well attended and the program interesting, played intelligently and with a display of exceptional technique and pleasing and effective tone combinations. The program was as follows: "In Modum Antiquum" ("Pax Vobiscum" and "Pastorale Ancienne"), Edmundson; "O Sanctissima," "Deo Gratias" and "Veni Creator," Kreckel; Two Pieces founded on Vesper Antiphons, Dupré; soprano solo, "Ave Maria," Dana; "Vom Himmel hoch," Pachelbel; Andante Grazioso, Roffy; Toccata, Reger.

E. R. TREVERTON.

#### Camden Chapter Social Meeting.

The mid-winter social meeting of the Camden Chapter was held Feb. 15, at the Merchantville Women's Club, Merchantville, N. J. A business meeting preceded the social hour and plans were discussed for the annual public recital in March and the report of the nominating committee was read. All the present incumbents were returned to office except Sub-dean Raymond Heston, whose office was given to John Heckmann.

Following the business meeting we were fortunate in having as our honored guest Luke Moore, president of N. Stetson & Co., Philadelphia representative of the Everett Orgatron. Mr. Moore gave us a talk based upon his experiences in selling pianos and the Orgatron. As he presented both the organist's and the layman's point of view there was a lively discussion fol-

lowing his talk. The remainder of the evening was given over to games and refreshments and to that genuine sociability which is so characteristic of our chapter.

ROWLAND RICKETTS, M. D., Dean.

#### Tallahassee, Fla., Branch.

The Tallahassee branch met Jan. 11 at Ruge Hall, the Episcopal student-house, for an Epiphany service. Before the service Miss Julia Gehan, director of Ruge Hall, gave a short talk on Epiphany. The service was especially interesting as it contained religious dances and tableaux presented by the advanced dance class of the Florida State College for Women.

After the impressive lighting of the candles, members were entertained at dinner in the dining-room of Florida State College. As a climax of the evening Miss Margaret Whitney Dow, the regent, cut the cake which contained the "king" and a slice of the cake was presented to each member. Dean Ella Scoble Opperman found the "king" in her slice and was crowned "queen of the evening," her king being Robert Miller.

JESSICA JANE MACKEY, Secretary.

#### Maine Chapter.

The Maine Chapter met at the Brinkler studio in Portland Jan. 26 and discussed new organ music, giving an illustrated program. Composers represented were Basil Harwood, Herbert Sumson, Mueller, Vienne, Voris and Stebbins. Those playing were Mrs. Cobb, Miss Millay, Mr. Brinkler, Mr. Clark and Mr. Fay.

VELMA WILLIS MILLAY, Secretary.

#### Louisville Chapter Activities.

The Louisville Chapter held its monthly dinner meeting Feb. 7 at the French Village, Dean Archibald Jonas presiding. A short business meeting was held. The members then went to the home of Mrs. J. B. Speed, Louis-

ville's patron saint of music, for a recital by W. Lawrence Cook, A. A. G. O. The recital was under the auspices of the school of music of the University of Louisville, of whose faculty Mr. Cook is a member, and was given in the "music room." This remarkable room (in reality an addition to the residence proper) has been dedicated to the University School of Music. A three-manual Aeolian organ constitutes one of the pieces of equipment.

Mr. Cook presented an interesting program, which included two chorale preludes by Bach, the Concerto in D minor by Handel, two pieces by Jongen, the D flat Fantasia by Saint-Saens and "Piece Heroique," by Franck.

Another interesting recital of the month was presented Jan. 30 under the auspices of the Louisville Chapter by Miss Ruth Ewing, organist and choir director at Calvary-St. Paul's Episcopal Church. Miss Ewing's program included a Bach Prelude and Fugue, the "Parsifal" "Vorspiel," Wagner; Mendelssohn's Sonata in F minor; "Bois Epais," Lully; Theme and Variations, Van Denman Thompson, and "The Tumult in the Praetorium," de Malein-greau.

W. MACDOWELL HORN, Secretary.

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## A. G. O. Modulation Test Is Clarified

To candidates for the 1938 associateship examinations:

The examination committee has received many requests to clarify the requirements in modulation for the associate tests.

The present paragraph (No. 7) reads: "To improvise two four-measure phrases, modulating to specified keys." It is clearer to express it thus: "To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required."

The candidate may select any time signature, but the improvisation must be in four-measure form.

The following examples would constitute correct answers to the requirements:

1. *Improvise a four-measure phrase modulating from C major to F sharp major:*



2. *Improvise a four-measure phrase modulating from B flat major to F major:*



3. *Improvise a four-measure phrase modulating from C major to F sharp major:*



For the Examination Committee, CHANNING LEFEBVRE, Chairman.

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Directors of the Evansville, Ind., Musicians' Club have elected Mrs. Armin Haeussler president, succeeding Mrs. Roger K. Becker. Mrs. Haeussler will take office in May. She is one of the city's prominent organists and is the wife of the pastor of St. Lucas' Evangelical and Reformed Church.

A musical program, the rendition and quality of which deservedly placed it in the exceptional class, was presented Sunday afternoon, Jan. 16, in the First Presbyterian Church of Evansville under the sponsorship of the Evansville Musicians' Club. Eight of the better-known musicians of that city combined their talents. An audience of several hundred persons was present. A singer, pianists and organists and a flutist shared honors. Mrs. Mary Thompson Fleming, pianist, and Mrs. Haeussler, organist, presented Clokey's "Symphonic Piece," in five movements.

Dorr's Boys in Many Pictures.

St. Luke's Choristers, Long Beach, Cal., under the direction of William Ripley Dorr, continue to be busy with their work in motion pictures. A few weeks ago they recorded the Bach-Gounod "Ave Maria" with Jeanette MacDonald for the church scene in her new picture, "The Girl of the Golden West." Metro-Goldwyn-Mayer needed a boy soloist to sing the part of Nelson Eddy as a boy in this same picture and Raymond Chace, one of the younger St. Luke's soloists, did the work. A few weeks ago they appeared with Diana Durbin in her new picture, "Mad about Music." At present they are doing the singing for a group of school boys in the new Warner Brothers picture, "White Banners."

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## THE DIAPASON

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CHICAGO, MARCH 1, 1938

## A VILLAGE IN KANSAS

Lorraine, Kan., has a population of 200; it is on two branch lines of railroad, and while it has no passenger service, a freight train stops every day. It is a prosperous little trading center, marked by a skyline of some twenty-five windmills, one of thousands of its kind not only in Kansas, but in all parts of the central West. Even in its own state it ranks merely as a village, and there may be many people in the capital city of Topeka who never have heard of this way station 165 miles to the west. What makes it worthy of mention here and worthy of the thought of everyone concerned with musical art is the fact that the one church in Lorraine now has an adequate modern organ.

Organs, even the largest ones, too often mean little to a community, it seems, or even to the parishioners of the church. It is all part of the equipment. In Lorraine the organ is a distinct community asset, a monument to a civic spirit, a boon to the church, to all the people of the town and to a large agricultural community tributary to it. The program of the dedicatory recital Jan. 30 is not an elaborate piece of printing—in fact, it is mimeographed—but several statements on it arrest one's attention.

"We are appreciative of those who secured the funds with which to buy the organ, and those who so sacrificially gave to the fund," it says. And again: "We are looking forward to a more efficient service for the Lord with the aid of this organ. \*\*\* We are grateful to God."

In our news columns the dedication of this instrument obviously is covered in a short paragraph. But just as future Presidents of the nation and leaders in business oftenest come from the small towns, so we may expect some musician, inspired by the fruits of the "sacrificial" giving of the people of Lorraine, to become a leader of our church music of the future. The people of this Kansas community have a right to be proud of the new organ, with its 993 pipes, and we all have reason to be proud of Lorraine; and we should be pleased over contemplation of the fact that there are hundreds of similar places and thousands of potential ones. Someone far away in a big city may think that Lorraine, Kan., is an obscure village, but so was Nazareth, though it remains historic centuries after those who made it the object of their jokes have been forgotten.

## CHURCH DOES SOME FIGURING

Dr. Ray Hastings, the Los Angeles organist whose lines so evidently have fallen in pleasant places, began his twenty-seventh year at the Temple Baptist Church Feb. 13. As he sat down on the bench for his 1,200th half-

hour recital—which always precedes the service—the congregation broke into applause. Well, if applause ever is in order in a church it must have been on this occasion. The parish paper directs the attention of the congregation to some pertinent facts that should be impressed on congregations everywhere when it says, apropos of the anniversary:

During the past twenty-six years Dr. Ray Hastings has played fifty weeks each year. In preparation for his evening concert he usually spends about three hours on his editorial and indexing work, checking to know just what has been played and when, etc. He averages about six hours a week at the organ to prepare the numbers. Count this up—26 times 50 equals 1,300; 1,300 times 9 equals 11,700 hours of work to give us music as nearly perfect as possible.

You feel yourself to be a good member of the church. How much time during the week do you spend to make a perfect job for Christ?

As Dr. Hastings points out, in these days when organists and church officials so often disagree, and finally come to hate each other and themselves, it gave him a thrill to hear the applause he received, and we seem to hear it 3,000 miles away as we write these lines. The *Los Angeles Examiner* of Feb. 12 had the heading "The Lord Reigneth" on its religious page and immediately beneath it "It's concert No. 1,200." Yes, He does—at least in some places!

## ARTHUR DUNHAM

Chicago not only lost a sterling musician when death took Arthur Dunham, but it lost one of the few remaining links that bind the generation which is inheriting the land to those who preceded them and who laid the foundations of organ history in the central West—men such as Eddy, Wild, Falk, Lutkin and others. It was from these that Mr. Dunham received his training and whose ideals he absorbed and made a part of his life.

By those who knew him best Arthur Dunham will always be remembered as a man who was capable, direct and genuine. His organ playing was sturdy, it revealed the man as he was—sincere and untainted with anything that was theatrical or temperamental or shoddy. Everything he did, as performer, teacher and conductor, proved that his life's purpose was to achieve real things and to shun the superficial. He was a typical product of his period in the fact that he began as a boy in a small city in Illinois, moved to the large city, worked hard throughout his career and won honor solely through sustained effort. Though he lived to be only 62, he had been active for more than forty years on the organ bench in Chicago, thirty of them in one house of worship. And he worked to the end, for in the midst of his duties, only a short time after he had closed the organ for the last time at the church, he was stricken.

It is one of those things we cannot explain, unless they be Providential, that the anthem sung at his last service was to the inspired words of Whittier in which he wrote—

And so beside the silent sea  
I wait the muffled oar;  
No harm from Him can come to me  
On ocean or on shore.

## AN ENGLISH SUGGESTION

Receipt of the annual report of the Organ Club, a unique English organization which has as its object visits to organs in various places, brings a new reminder of the work of that interesting group. During the year 1937 there have been fifteen meetings of the club, eighteen organs have been visited and there have been two lectures and a gramophone recital for the benefit of the members. The strength of the club has increased, according to the report submitted by the secretary and treasurer, Sidney W. Harvey, and the membership at present is 145, compared with 117 a year previously. A library is maintained for the members at the Northern Polytechnic School in London and it includes not only the prin-

cipal books on organ design and construction, but copies of *THE DIAPASON* and other magazines devoted to organ matters. The annual meeting was held Jan. 22 with Donald Penrose, president of the organization, in the chair.

As we have pointed out in the past, there is room for such an organization in the United States. We have as many and as interesting organs as has England, and no doubt we have as many "fans" who wish to see and hear these instruments. There is a great deal of individual visiting of new and old organs, but none of it has been in an organized way. Our conventions give about the best opportunity to the average organist to get a glimpse of some of the large instruments. Our A. G. O. chapters could find a very attractive activity in organizing organ tours from time to time to take in one or several places, with itineraries calculated to enable those who go to see the greatest number of instruments in a short time. Why not try it in the approaching summer months?

## Letters from Our Readers

## Appreciates Review of Records.

St. Paul's Reformed Church, Somerset, Pa., Jan. 29, 1938.—Editor *THE DIAPASON*. My dear sir: Please accept my appreciation of the review of the Bach records made by Albert Schweitzer. Such reviews might well be a regular feature of your periodical. The increasing introduction of sound systems into large churches with "big" organs and "bigger" organists should make them valuable. Besides, some of us have scant opportunity to hear organ music played by others and the records are important for us. This despite all recording limitations.

With congratulations on your consistently high achievement in *THE DIAPASON*, I am,

Very truly yours,  
MRS. GEORGE L. ROTH.

## Fighting "Canned Music" in Church.

C. H. Jennings, secretary of the Dorchester branch of the Guild of Ringers, is organizing a protest against mechanical music in the Salisbury diocese. He is primarily concerned with the tendency to replace the hand ringing of church bells with electrical contrivances, but the appeal which is to come before the Bishop of Salisbury will invite him to go farther and discourage all forms of "canned music" in his churches. "Some of our incumbents," remarks Mr. Jennings, "are filling their churches with electrical gadgets"; and *Musical Opinion* in commenting on this says: "He is certainly right to feel that church services do lend themselves rather dangerously to mechanization on an extensive scale. Indeed, the whole of any desired service, including music to any degree of elaboration, could easily be recorded on a series of gramophone discs, with a recorded sermon to follow. It would thus be technically quite possible to do away at one stroke with choir, organist and preacher, and the sole task left to human agency would be the working of the gramophone mechanism."

## Maitland Work Sung in Many Places.

The cantata "The Glorified Christ," composed by Dr. Rollo F. Maitland for the 250th anniversary celebrations of the birth of Emanuel Swedenborg, was sung under the composer's direction at the Church of the New Jerusalem, Philadelphia, Jan. 30. It was also sung in the Swedenborgian churches in Boston and Washington on the same day. In Boston it was given, under the direction of Horace B. Blackmer, by a chorus of seventy-five voices, composed of choirs of the New Church societies of Greater Boston, assisted by the Malden Music Club and the Schubert Club of Malden, Mass. In Washington it was sung by an augmented choir under the direction of Maud G. Sewall. On Feb. 20, by special request, the cantata was sung in the Church of the New Jerusalem, Philadelphia, taking the place of the sermon at the morning service. It will again be sung in Washington May 8 at the national convention of Swedenborgian congregations.

That Distant Past  
as It Is Recorded in  
The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of March 1, 1913—

Hillgreen, Lane & Co. were installing a large four-manual organ in the First Church of Christ, Scientist, Grand Rapids, Mich.

Miss Carrie Kingman retired as organist of the Fourth Presbyterian Church, Chicago, and was appointed organist emeritus, her salary to continue for life. She had served this church twenty-seven years. J. Lawrence Erb of Wooster University was appointed to succeed Miss Kingman.

Everett E. Truette gave the first performance of a new suite composed by him in a recital at the Eliot Church, Newton, Mass.

TEN YEARS AGO, ACCORDING TO THE issue of March 1, 1928—

One of the large new organs of the month the specification of which was published was the four-manual being built by the Skinner Organ Company for the Church of the Immaculate Conception in Los Angeles.

The historic organ of St. Patrick's Church in Montreal was being enlarged and modernized by Casavant Freres. Richard Keys Biggs was organist of the church, the largest among English-speaking parishes in Canada.

The four-manual organ of sixty-three speaking stops built at the Welte factory in New York for St. Mark's Episcopal Church in Minneapolis was opened Jan. 29 with Stanley R. Avery, organist and choirmaster of St. Mark's, at the console.

Lynnwood Farnam's Bach recitals at the Church of the Holy Communion in New York were drawing large audiences on Sunday afternoons and Monday evenings in February.

The ashes of Luigi Boccherini, the Spanish composer, who lives today in many programs of organ recitals through his Minuet, were removed from Madrid, where he died May 28, 1805, to his native town of Lucca, to rest in the Church of San Francisco.

ROBERT B. MEACHAM, YOUNG  
CALIFORNIA ORGANIST, DIES

Robert Buckingham Meacham, a talented young California organist, died of complications following pneumonia, Feb. 16.

Robert Meacham was born June 2, 1910. He received his early education in the elementary schools of Redondo Beach, Cal., and his interest in the organ was aroused by his early study of the instrument in the Redondo high school. He was graduated from Pomona College in 1931, having studied organ there with Professor Joseph W. Clokey. The following year he spent at the Eastman School of Music, where he continued his studies with Harold Gleason and Dr. Howard Hanson. While in college he was organist of the Covina Methodist Church, and later was organist of two of southern California's large and prominent churches, the First Baptist in Hollywood and the First Methodist in Pasadena. For the last two years he had been teaching orchestra and mathematics in the Clearwater junior high school. At the time of his death he had temporarily given up playing in church to study boy choir work with William Ripley Dorr at St. Luke's Church in Long Beach. His funeral took place in the Congregational Church of Redondo Beach, the church of his boyhood, Feb. 19. St. Luke's Choristers providing the music. Mr. Meacham had been for years a member of the Los Angeles Chapter of the Guild, transferring to the Pasadena Chapter when he became organist of the Pasadena Methodist Church.

"Bob" Meacham was one of the younger generation of organists of a type which the organ world can ill afford to lose. Naturally talented, his talents had been developed by study with some of the best teachers. In addition to his musical gifts he had capacity for hard work, a modest, friendly personality, and a nobility of character which would have made him one of the leaders of the profession in the years to come.



## The Free Lance

By HAMILTON C. MACDOUGALL,  
Mus. D. (Brown University), A. G. O.,  
A. R. C. O., Professor Emeritus,  
Wellesley College

*In music be a performer and not merely a listener.*

Extremes sometimes meet. It would not be surprising if our twentieth century, which has witnessed the development of the virtuoso organist, would also see the return of the amateur. There are now scores, very likely hundreds, of young organ recitalists and pianists who memorize complicated scores and play them with the greatest skill. These are heard by millions through the radio and the technique exhibited delights as well as discourages many student-listeners. The best is the enemy of the good. Our ideals are at once too high and too low; we aim at superficial and selfish brilliancy in our artists at the expense of great good for multitudes.

Who supports the musical profession? Who buys tickets for the good concerts? Who inspires communal interest in the best music and welcomes the new artists? The amateur. The renaissance of the amateur is at hand, the proof of it being the appearance of that charming book by Gerald Johnson, "A Little Night Music."

O you amateur! Love your music, don't get too much discouraged by your wrong notes; your imperfections "do more bewitch me than when art is too precise in every part."

It has never occurred to me until within a month or two that one reason the examinations for the A.A.G.O. and F.A.G.O. were not increasingly popular was the emphasis on counterpoint. A letter, voicing moderately a strong dislike of the counterpoint requirements, from a musician known to me only as a fine organist and composer, gave me that impression. It may be well to look into the matter a bit. The counterpoint tested in the examinations is the strict, or scholastic, species. Admittedly it is not a composer's counterpoint—that is, actually used in his work; the answer to this objection to counterpoint being that it is a discipline comparable to technical work on the piano or Sevcik exercises on the fiddle. It is also often urged that after a course in strict counterpoint is passed the young composer may be safely left to his own devices. In fact, the arguments for the value of the study of strict counterpoint parallel those urged for the retention of mathematics in admission to college. Or, to go farther still, the question we are discussing leaves its relation to the examinations for the A.A.G.O. and F.A.G.O. certificates and becomes a—shall we say?—fight between the conservatives and progressives, just as mathematics and Greek have been, in a similar fight, driven from their old traditional vantage point in the university. Is counterpoint to be driven out? I doubt it.

Having studied theory under the old system, my sympathies are with the retention of counterpoint in the A.G.O. examinations. I would, however, like to ask would-be A. A. G. O.'s and F. A. G. O.'s two questions: (1) Are you afraid of work? (2) Has it occurred to you that you may have allowed too little time in preparation for the examinations? The principles of strict counterpoint, like those of piano playing, may be taught in a few weeks; but can you learn to play the piano in a few weeks?

It would seem to be the duty of all those who on the whole approve the examinations to make them worth so much that young musicians will be willing to make the necessary sacrifices in time and artistic energy.

Within the last five or six years I have been impressed, as I have studied new hymnals, by the improvement in the music and variety of subjects of the verses. Perhaps the two hymnals that illustrate this most conclusively are "Songs of Praise" (English) and "Hymns of the Spirit" (American). Traditional sources in English, Welsh and German music, and the riches of French (Genevan), English and Scottish psalmody, together with the hymns associated with the German Reforma-

tion, have been drawn upon. Perhaps in the enthusiasm of the new freedom of selection editors may have gone quite far enough, but experience will tell. Of one thing I feel sure—that the new hymnody and the new-old music make a demand on the aesthetic and musical sense of the organist that must be met. To any ambitious church organist, eager to improve himself in poetical and musical culture, I recommend the purchase of "The Methodist Hymn-Book with Tunes" (1933), London, and the accompanying "Music of the Methodist Hymn-Book," by J. T. Lightwood, London, 1935. Also either "Songs of Praise," enlarged edition, London, 1931, with the accompanying volume, "Songs of Praise Discussed," London, 1933; or "The Church Hymnary," revised edition, London, 1927, with its accompanying volume, "Handbook to the Church Hymnary," revised edition, London, 1927.

Alterations in hymns or hymn-tunes are seldom to be excused. Editors, though, will be pretty sure to please themselves! In my student days I had one composition teacher who would say in correcting my work: "Yes, this is correct, but I would do it this way." [Scratch, scratch. Macdougall's notes gone and the teacher's whim substituted.] Katherine Lee Bates' "America, the Beautiful" is usually sung to the tune "Materna." You will remember that the fifth phrase (bass) is a repetition of the first phrase (soprano). One of the modern hymnals, an excellent one, too, has destroyed this essential feature of "Materna" by writing another bass for the fifth phrase. Too bad!

The Philadelphia and Cleveland orchestras are playing arrangements—perhaps "transcriptions" would be a more accurate word—of the Bach Toccata and Fugue in D minor. Both performances were electrifying: I wanted to get up in my seat and yell. Fortunately a certain conservatism imbued with my mother's milk restrained me. But they were stunning. I have heard recitalists who played the last few bars an octave higher, to the great advantage of the music; is it not logical to say that, if the desire is to end with an outburst, full organ, everything coupled sub and super, tubas galore, the music must be carried up? Since the last phrase of the original is descending to the D next above middle C, there must be a *diminuendo*. I like the *pianissimo* ending; equally does the *fortissimo* ending move me if it is carried up, not otherwise. (I can hear Uncle Mo say, as he reads what I have written, "Mac, you certainly are crazy.")

Another transcription, namely of the Prelude and Fugue (Bach) in B minor, by a French musician, was played in February by the Philadelphia Orchestra. The delicate filigree lace-work of the Prelude was beautifully articulated and supported by equally piquant orchestration. (Yet I have heard it done full organ!) The bowing and phrasing of the fugue subject I found very unsatisfactory. The subject runs in equal eighth notes mostly in conjunct motion and would naturally be *legato*; but, to my uneasiness, was played in strongly detached notes. ["It seems to be impossible for us all to think alike" is one of Uncle Mo's aphorisms.]

### Thousands See "Petit Ensemble."

The new model "Petit Ensemble" announced last month in THE DIAPASON seems to have met with a large demand on the part of small churches and chapels and the Kilgen firm reports that production facilities are being tested to meet the increasing number of new orders for this organ. At the showing of the new models in New York, Philadelphia, Pittsburgh, Detroit and St. Louis more than 3,000 people have seen the new models.

Dubois' "Seven Last Words of Christ" will be sung at the First Baptist Church, White Plains, N. Y., Sunday afternoon, March 6, at 4 o'clock. The chorus of forty-five voices will have as soloists William Hain, tenor, and Gean Greenwell, baritone. The Sanctus from the B minor Mass will be sung immediately preceding the "Seven Last Words" by the combined senior chorus and girls' choir, the latter consisting of forty-eight voices. Elizabeth B. Cross is organist and director.

### DUDLEY WARNER FITCH



BEGINNING THURSDAY, March 3, there will be recitals preceding the noonday services from Monday to Friday at 11:25 a. m. in St. Paul's Cathedral at Los Angeles, Dudley Warner Fitch, organist and choirmaster. Monday evening, March 7, the American Guild of Organists will give a concert of Joseph W. Clokey's compositions, honoring the composer, at the cathedral. On the 21st the regular Monday evening recital will be given. For his recital Monday evening, Feb. 21, Mr. Fitch prepared the following program: Prelude and Fugue in C minor (the Greater), Bach; Pastorale (First Sonata), Guilmant; "Pecce Heroique," Franck; "Ave Maria," Arkadelt; "Legend of the Mountain," Karg-Elert; "Christmas Pipes of County Clare," Harvey Gaul; Fanfare and Gothic March (new), Guy Weitz.

### ARTISTIC CATALOGUE ISSUED BY W. W. KIMBALL COMPANY

How one organization that creates organs and other musical instruments has enjoyed a career of more than eighty years, maintaining its reputation and its financial integrity through three wars and seven depressions, forms the theme of the introduction to a beautiful new organ catalogue just issued by the W. W. Kimball Company from its Chicago headquarters. The artistic typography and illustrations and the attractive makeup of the volume should assure it a permanent place in every library of organ literature. There are large plates of instruments installed in upward of twenty-five prominent churches, universities and public buildings and interesting cuts of installations in beautiful homes. Among the pictures of municipal auditoriums with Kimball organs are those in Minneapolis and in Pretoria, South Africa. These are supplemented by illustrations of consoles and engravings depicting the various processes in the construction of an organ as it goes through the factory, besides pictures of the seventeen-story Kimball building and the Kimball factory. There are also pages devoted to a technical description of the construction of organs. A page is given to the portable pipe organ recently designed.

### Hindemith as Organ Composer.

Organists will be interested to hear that Paul Hindemith has turned his attention to their instrument. Two new organ sonatas are to be issued this spring. The Organ Music Society of England arranged for the first performance and presented them, jointly with the London Contemporary Music Center, in a program of contemporary organ music played by Ralph Downes at the West London Synagogue Jan. 18.

### Virgil Fox's European Tour in Fall.

Virgil Fox's projected recital tour of European countries, announced in the February issue of THE DIAPASON, has had to be postponed until fall. Mr. Fox will cross the ocean in September. In addition to the appearances in England already announced, Mr. Fox's representative, Bernard R. LaBerge, is negotiating for recitals at the Dom in Berlin and for two Paris engagements.

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### Toronto Center.

On the evening of Jan. 27 the choir of Christ Church, Deer Park, under the direction of the organist and choirmaster, J. W. Donson, sang a shortened form of service, followed by a recital of church music, Dr. Charles Peaker, F. R.C.O., chairman of the Toronto Center, assisted as solo organist. An interesting program was rendered.

Mr. Donson was formerly at St. Matthew's Church in Toronto, and while there he gave several programs under C.C.O. auspices. He is well known for his choral work and the unaccompanied singing of his choir has always been admired. He is continuing this good work at Christ Church. Dr. Peaker played in his masterly style, showing the interesting variety of effects which may be obtained even from a comparatively small instrument.

Dr. Peaker played: "St. Anne's" Fugue, Bach; Canon in A minor, Karg-Elert; Scherzo, Eugene Hill; Allegretto (Fourth Sonata), Mendelssohn; Fugue on B-A-C-H, Schumann; Sketch in D flat, Schumann; Variations, Symphony in D, Haydn.

The choral numbers included: "Born To-day," Sweelinck; "Almighty God, Whose Glory," Whitehead; "Ave Verum Corpus," Byrd; "O Lord Support Us," Besly; "Blessed Are the Pure in Heart," Walford Davies; "Jesu, dulcis Memoria," Walford Davies; "Hail, Gladdening Light," Martin.

On the evening of Feb. 12 a meeting was held at Grace Church-on-the-Hill, when three talks were given—the first by D'Alton McLaughlin on "The Churches and Organs of Paris"; the second by W. Wells Hewitt on "Cathedral Life in England"; the third a paper prepared by Dr. L. L. Balogh on "Organ Ideals of Central Europe," and read by Dr. Peaker. Mr. McLaughlin, who has made a close study of his subject at first hand, gave us a very interesting talk that made our members feel that they would very much like to take a trip to Paris. Mr. Hewitt, who had his early training at Lincoln Cathedral, was able to bring interesting information regarding his subject. In listening to him one to some extent realized the advantages from being brought up in the traditions of the English cathedral and studying in that atmosphere. Dr. Balogh's paper, more technical than the preceding talks, reflected the knowledge of organology which he had gained in his native country of Austria and other continental countries.

### Kingston, Ont., Center Launched.

The inauguration of the Kingston Center was held Jan. 18. Arrangements were made by Dr. F. L. Harrison, who has been a prime factor in the movement, and the evening opened with a supper with an attendance of forty members and guests. Messages of congratulations and good wishes were received from G. D. Atkinson, president of the Canadian College of Organists, and others.

Speakers of the evening were Dr. Charles Peaker on "Music's Debt to the Church"; Father Thomas E. Mooney on "The Need for Reform in Church Music"; the Rev. Dr. J. D. Mackenzie Naughton on "The Church's Debt to Music," and Dr. Grenville Frost, vice-chairman of the Kingston Center, who issued a plea for the recapturing of the spirit of mysticism in worship with music as an important aid.

Present at the meeting were F. J. McKellar, chairman of the Kingston branch of the Community Concerts As-

sociation, and Dr. H. G. Langlois, secretary of the C. C. O.

The gathering was followed by a recital at St. George's Cathedral by Dr. Peaker and Dr. Frederick Silvester.

Under the auspices of the Kingston Center a recital was given Sunday, Jan. 22, in the Sydenham Street United Church by Kenneth Meek, Mus. B., of Ottawa. A large audience attended the recital. The following program was played by Mr. Meek: Variations, "Mein junges Leben," Sweelinck; Toccata, F major, Bach; Sinfonia (Cantata 21), Chorale (Cantata 22) and Polonaise (Suite in B minor), Bach, transcribed by Kenneth Meek; Introduction, Passacaglia and Fugue, Healey Willan; "A Pompous Fancy," Graham George (the first performance of a new work by a member of the Montreal Center); "Benediction" and "Corrente e Siciliano," Karg-Elert; Chorale No. 3, Franck.

### Montreal Center.

The January meeting of the Montreal Center took the form of a demonstration of the new model of the Hammond electric organ. This was held in the concert hall of the firm of Willis & Co., and was attended by an audience that taxed the hall to its capacity. George M. Brewer, chairman of the center, presided. In his opening remarks Mr. Brewer outlined briefly the order of the meeting, dwelling on the fact that this would provide an opportunity to learn about the origin of the tone and some basic facts as to the character of the instrument which had aroused such interest and incidentally such adverse criticism. Edmund Becket of the Northern Electric Company delivered a lucid and well-balanced address dealing with the acoustical and mechanical features of the instrument. John Reymes-King, organist of Trinity Memorial Church, contributed two organ numbers by way of illustrating the tonal and mechanical possibilities of the Hammond. These were: Introduction and Passacaglia from Sonata in E minor, Rheinberger, and Menuet, from "Suite Gothique," Boellmann. John Weatherseed, organist of St. George's Church, officiated as accompanist for the choir of St. George's. The numbers rendered were as follows: Chorale, "Jesu, Joy of Man's Desiring," Bach, and Te Deum, Healey Willan. Felix Bertrand performed Cesar Franck's "Piece Heroique" and gave illustrations of the various combinations of which the organ was capable.

GEORGE M. BREWER, Chairman.

### London Center.

The London Center held its meeting at Wong's cafe Feb. 2, C. E. Wheeler, vice chairman, presiding. Marking the 125th anniversary of the birth of Richard Wagner, Mrs. Harry Shaw gave an interesting review of his life.

ETHEL L. MATTHEWS, Secretary.

### Brantford Center.

The February meeting of the Brantford Center was held Saturday evening, Feb. 5, and the members turned out in large numbers to combine business with pleasure. The proceedings commenced with a supper meeting at the Hollywood Cafe, followed by a brief business meeting. Following this, the members adjourned to the First Baptist Church to enjoy an interesting musical program provided in its entirety by the ladies. Those who contributed to the program were Mrs. J. F. Schultz and Miss Eleanor Muir, organists; Mrs. Frederic Lord, violinist; Miss Edleen Tinknell, Paris, soprano. An enlightening and educational paper on "Liturgical Music" was prepared and read by Miss Mary O'Grady. The recital was full of interest. George Veary, A.R.C.O., chairman of the center, presided. The program was as follows: Organ, "Memories," Floyd J. St. Clair; Andante con Moto, J. Baptiste Calkin, and Offertoire No. 4, Lefebure-Wely (Mrs. J. F. Schultz); vocal, "Di Mimi," from "La Boheme," Puccini, and "Who'll Buy My Lavender," German (Miss Edleen Tinknell); violin, Concerto in D minor, second movement (Wieniawski (Mrs. F. Lord, accompanied by Frederic Lord); organ, Sonata No. 1, Andante (Borowski); Chorale Improvisation, Karg-Elert, and "Fiat Lux," Dubois (Miss Eleanor Muir).

A concert was arranged for Feb. 21 at the Collegiate Auditorium under the auspices of the Brantford Center, at which the following artists contributed

the program: George Lambert, baritone; Elie Spivak, violinist; Norman Wilkes, pianist, and Harvey Robb, accompanist.

### Kitchener Center.

The Kitchener Center sponsored the first of this season's recitals Feb. 14 in St. John's Anglican Church, Preston. An hour of fine organ music was presented by Cecil A. Walker, organist of the church, and Glenn C. Kruspe, A.R.C.O., of Zion Evangelical Church, Kitchener. The artists presented a tasteful and varied program, with clarity of tone and skill in registration and technique, with the result that their audience was seldom conscious of the limitations of the small organ upon which they played.

The first part of the program was played by Mr. Walker and was chosen from the "classic" school, opening with Three Chorale Preludes of Bach—"Nun komm, der Heiden Heiland," "Alle Menschen müssen sterben" and "Der Tag, der ist so freudenreich"—the three entirely different in character and played in the real Bach style; then came the Toccata and Fugue in D minor, followed by an Air of Wesley's, an early English composition. Mr. Walker's closing number was the "Grand Choeur" in D by Guilmant. Mr. Kruspe chose his numbers, with one exception, from the works of contemporary composers. The "Two Preludes on Lady Margaret Hall Hymn-tunes" by Ernest Walker were played with a delicacy of touch and registration which made them veritable gems. These were followed by "Fiat Lux," Dubois, and Meditation, from "Three Pastoral Pieces," by Gordon Phillips. It is of interest to note here that Mr. Phillips was a fellow student of Mr. Kruspe while the latter was in London. The program closed with a Coronation March, 1937, "Crown Imperial," by William Walton, arranged for the organ by Herbert Murrill. Mr. Walton received his inspiration for this march from the words of the early English poet William Dunbar (1465-1520), "In beawtie beryng the crone imperiall."

Following the recital the organists from Guelph, Kitchener, Waterloo and Preston were entertained at the home of Miss Esther Kinder. W. R. Mason presided over the meeting and outlined briefly the program for the season. Eugene Hill expressed the appreciation of the center to the artists and commended them on their splendid recital. Eugene Fehrenbach thanked the hostess for her hospitality and also for the generous refreshments which were served previous to the business meeting.

EUGENE FEHRENBACH.

### Ottawa Center.

The January meeting of Ottawa Center was held at the Chelsea Club. The guest speaker was Mrs. Max B. Margosches, who addressed the members on "The Music of the Synagogue." Mrs. Margosches dealt with her subject ably, showing how the music of her people had reflected their changing fortunes. From the technical standpoint she compared it with the traditional music of the Roman Church and the folksong of various countries. At the conclusion of the lecture the chairman, Hugh Huggins, who presided, thanked Mrs. Margosches warmly for her presentation of an intriguing subject.

The February meeting was held at First Church of Christ, Scientist, taking the form of a recital by the organist, Myron McTavish, Mus. B. (Toronto), F.C.C.O. Mr. McTavish is an interesting player with a strong color sense, which was shown to advantage on the flexible small three-manual organ at his

disposal. The program opened with Bach's Prelude and Fugue in A minor, much the best playing of the evening, with some clever soloing in the fugue. The recitalist occasionally pedaled the bass of the manual part and brought out clearly the subject in middle parts. We questioned whether the music gained enough by this treatment to compensate for the absence of swell pedaling at these places. The program also included two preludes from the "Orgelbüchlein," "Christum wir sollen loben," and "Wir Christenleut," sensitively played and made additionally interesting by the preface of the chorales on which they are based; the Franck "Piece Heroique"; Rheinberger's Sonata in F sharp and Karg-Elert's cycle of "Eight Short Pieces." This last, with some luscious registration, made a vivid conclusion.

Allanson G. Y. Brown, F.R.C.O., acted as commentator and the chairman of the center presided.

### Hamilton Center.

A recital was given in the Church of St. Thomas, Hamilton, Ont., Jan. 31. Charles E. Wheeler, F.C.C.O., of London, Ont., past president of the London Center, and registrar of the Canadian College of Organists, was the guest organist. The February issue of THE DIAPASON carried an account of Mr. Wheeler's activities over the past fifty years. We were happy to have Mr. Wheeler with us. His program, which was a varied one, was well presented and very enthusiastically received, and was played on the newly-installed Casavant organ. Miss Colina McDougall, soprano, was the assisting artist, and her accompaniment was played by the organist of the church, Miss L. M. Peene. The program was as follows: Overture to "Alcina," Handel; Largo from Fifth Sonata, Bach; Fugue in C minor, Bach; Menuet, C. P. E. Bach; Sonata in E minor, James H. Rogers; Scherzo, Faulkes; soprano solo, "Come unto Me," Coenen; "Coronach, a Highland Lament," Edgar Barratt; "Noel Languedogien" and "Chant du Roi Rene," Guilmant; "Une Larme," Mousorgsky; Gavotte, Nemerowsky; Allegro Symphonique in B flat, H. Brooks Day.

A buffet supper was served after the recital in the parish hall, and was presided over by Miss L. M. Peene. The Rev. Dr. R. C. Blagrove, rector of the church, welcomed the members of the C.C.O., and expressed the pride of the members of his parish in the possession of the new organ.



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# CROWDED HOUSES GREET GERMANI WITH OVATIONS!

**"COMPLETELY WON  
AN ORTHODOXLY  
ORGAN - MINDED  
AUDIENCE"**

A very edifying and unusual experience was afforded a critical audience in Philharmonic Auditorium last night when the sensational organist, Fernando Germani, seated himself at a keyboard not larger than that of a piano and presented an organ recital of the first magnitude, ingeniously demonstrating the seemingly unlimited resources of the Hammond Electric Organ.

Germani reveled in effects with impressive results, showing a keyboard facility entirely unusual—a facility that fairly invited the fingers to action. The "Noel-X," by Daquin, offered a legato so connected as to resemble the slides of strings.

Three choral preludes and the terrific "Toccata and Fugue in D minor" were poured out from the organ with a depth and volume unbelievable to those who do not understand the mechanism, the musicianship of Germani fulfilling all that had been proclaimed of this master of registration, color and organ-point.

An unknown aria, a "Gigue" by Bossi, the "Flaxen Haired Girl" of Debussy . . . and an Etude de Concert concluded the regular program with foot-pedaling of a rapidity that rivaled the fingers. Germani had by this time completely won an orthodoxly organ-minded audience. . . .

Carl Bronson,

*The Los Angeles Herald-Express*

**"ONE OF THE FEW  
ORGANISTS WHO  
PROJECTS A  
PERSONALITY  
THROUGH HIS IN-  
STRUMENT"**

Germani had an ample sufficiency of pure and beautiful and varied tone at his disposal . . . one felt that the Hammond people have scarcely begun to explore what their invention can and eventually will do. Strikingly interesting among the others was the sforzando effect used in the Torres "Spanish Song."

As played by a Germani, the instrument is a noble and important one, and unquestionably will play an increasingly large role in the world's musical life.

## *Pacific Coast Echoes Enthusiasm of Eastern Cities for Hammond Organ Concerts*

Germani is one of the few organists who projects a personality through his instrument. Whether in the thunders and lightnings of Bach or his exquisite unearthly meditations, the sheer bombast of Widor's display music or the prismatic color of his modern selections, one knew that a great and universally competent musician was at the keyboard. He has the hands of a Horowitz, the pedal technique of a Nijinsky, and a musical personality all his own.

Alfred Frankenstein  
*The San Francisco Chronicle*

**"A BRILLIANT DEMONSTRATION OF  
MUSICIAN'S SKILL  
... OF WIDE RANGE  
OF EXPRESSION  
AND TONE"**

Fernando Germani, noted continental organ soloist, played a program of classic and modern music last night before a large audience at Philharmonic Auditorium. . . .

In the Vivaldi Concerto in A minor, adapted from a composition for string orchestra, lovers of that sonority, depth of expression and luscious full-bodied tone so characteristic of the pipe organ found every quality fully realized in the modern instrument.

In the latter part of his program Germani introduced more orchestral instrument tone. Many phrases were scarcely discernible from small wood wind or brass concerted numbers, and the finale, the Manari "Concert Etude," the amazing brilliance and velocity of the pedal work stirred the listeners. The entire program was a brilliant demonstration not only of the musician's skill, but of the wide range of expression and tone from faintest whisper to tumultuous orchestral effect of the instrument.

Florence Lawrence,  
*The Los Angeles Examiner*

**"PUZZLED TO DECIDE WHICH  
IS THE MORE MARVELOUS,  
VIRTUOSO OR INSTRUMENT"**

Fernando Germani's tremendous technique matches the vast resources of the electric organ upon which he amazingly performed last night at the Opera House.

The young Italian, not yet 30 years old, gave a concert of such proportion and clarity that the listener was puzzled to decide which is the more marvelous, virtuoso or instrument.

Leading church and concert organists were in last night's audience and were unanimous in their commendation of the organ.

**"CONCISE AND FLU-  
ENT TECHNIQUE,  
NOTABLE TONE  
AND TOUCH"**

The term "master organist" may be aptly applied to Germani. Concise and fluent technique, notable musical tone and touch, with sincere interpretation, all added to the artistic delight of a magnificent program of numbers by Vivaldi, Handel, Daquin, Bach, Bossi, Debussy, Brahms and Manari.

The Bach "Toccata and Fugue," stupendous in itself, was ever more so in Germani's presentation. An "Aria" by an anonymous composer proved the versatility of the artist as from the thunderous finale of the former he smoothly began the exquisite, poetic melody of the aria.

The electric organ enables the performer to produce not only the tones of the pipe organ but those of band and orchestra instruments and, in addition, the instrument provides a vast range of tone colors and dynamic effects which are unique with the electric organ.

Emil Enna,  
*The Portland News-Telegram*

Germani gave to Vivaldi's Concerto in A minor a matchless splendor of tone quality. . . . Came then the familiar Bach Toccata and Fugue, known for its pitfalls. To Germani there were no ambushes, just a glorious musical structure embellished with exquisite embroidery. . . .

His performance had strength, color, finesse, and the electric organ made as many friends as there were persons in the audience.

Marie Hicks Davidson  
*The San Francisco Call-Bulletin*

**"A BRILLIANT AND  
UNUSUAL RECITAL  
... STRUCK DECISIVE  
EMOTIONAL  
NOTES"**

Fernando Germani, probably the world's first virtuoso on one of this generation's most ingenious contributions to instrumental history, the electric organ, offered Seattle music lovers a brilliant and unusual recital last night at the Civic Auditorium.

Many doubtless went to the concert skeptically, expecting to be entertained by a display of ornamental technique but hardly to be moved by any great degree of musical artistry.

But the young artist dispelled doubts with a musical dexterity and strength that attracted generous applause. His interpretations . . . were as up-to-the-minute and flexible as his medium of expression. If he flaunted the colorful display of tonal effects at his command in such selections as the late Widor's Toccata from his Fifth Symphony, and a presto movement from A. Vivaldi's A Minor Concerto, he also struck decisive emotional notes through the musical rhetoric of Brahms and Handel.

J. R. R., *The Seattle Times*

## Programs of Organ Recitals of the Month

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—In the inaugural recital on the Kilgen organ in Trinity Lutheran Church at Columbus, Ohio, Feb. 2 Mr. Kraft played the following program: Festival Prelude on "Ein feste Burg," Faulkes; Chorale Preludes, "Alle Menschen müssen sterben" and "Ich ruf zu Dir," Bach; Prelude and Fugue in G major, Bach; Menuetto in E flat, Beethoven-Kraft; Chorale Improvisation, "Nun danket Alle Gott" ("Marche Triomphale"), Karg-Elert; Chorale Prelude on "Jesus, meine Zuversicht," Reger; Toccata-Prelude on "Vom Himmel hoch," Edmundson; "Evening Bells and Cradle Song," Macfarlane; Sketch in F minor, Schumann; Folk-tune, Whitlock; Sonata in G major, Elgar; Scherzo, Dethier; "Ave Maria," Henselt-Kraft; Finale from First Symphony, Vierne.

**Julian R. Williams, Sewickley, Pa.**—In a recital at St. Stephen's Episcopal Church Sunday afternoon, Feb. 20, Mr. Williams gave the first performance of a Prelude on the Chorale "Wer nur den Lieben Gott lässt walten," by Garth Edmundson—a work still in manuscript. Mr. Williams' other offerings were: Concerto in F, No. 5, Handel; "Romanze," from "Eine Kleine Nachtmusik," Mozart; Impression, "The Night," Karg-Elert; Fugue in G minor, Dupré; "Beside Still Waters," ("Pastoral Psalms"), Bingham; "Ave Maris Stella," Bedell.

**Robert Elmore, Philadelphia, Pa.**—In a recital to be played March 2 at the Methodist Church of Bala-Cynwyd, Mr. Elmore will present this program: Polonaise, Lemare; Pastorale, Remond; Prelude and Fugue in A minor, Bach; American Indian Fantasy, Skilton; "Speranza," Yon; "Cantilene Pastorale," Gullmant; "The Squirrel," Weaver, and Toccata, Renzi.

On Feb. 23 Mr. Elmore played a Bach program at Irvine Auditorium, University of Pennsylvania, as follows: Prelude and Fugue in E minor; Trio in C minor; Toccata, Adagio and Fugue in D major; Chorale Preludes, "Nun komm, der Heiden Heiland," "In dulci Jubilo," and "Christ Lag in Todesbanden"; Passacaglia.

**Dr. Charles Heinroth, New York City**—At his recital Sunday afternoon, March 6, and Thursday, March 10, at 1 o'clock, at the College of the City of New York, Dr. Heinroth will present a Bach program. Some of his other offerings in March will be as follows:

March 3—Overture to "Euryanthe," Weber; Melody, Gluck; "Funeral March of a Marionette," Gounod; "Saul" (Symphonic Tone Painting), Stehle; "Sportive Fauns," D'Antalfy, and "Marche Slav," Tschalkowsky.

March 13 and 17—Prelude to "Parsifal," Wagner; "Kleff Processional," Moussorgsky; "Sposazio," Liszt; Minuet in E flat, Handel; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens, and Theme and Variations in A flat, Thiele.

March 20 and 24—Concert Overture in C minor, Hollins; Air and Variations ("The Harmonious Blacksmith"), Handel; Gavotte in F major, Martini; Symphonic Poem, "Death and Transfiguration," Strauss; Nocturne in A flat, Ferrata, and Toccata on "Ave Maris Stella," Dupré.

March 27 and 31—Allegro Appassionato, Dethier; Allegretto from Seventh Symphony, Beethoven; Concerto in D minor, Bach; "Villanella," John Ireland, and Largo and Finale from Symphony "From the New World," Dvorak.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—Mr. Steuterman's offerings at his 100th organ recital in Calvary Episcopal Church, played Sunday afternoon, Jan. 30, on the new Aeolian-Skinner organ of seventy-four ranks of pipes, consisted of the following: Introduction and Allegro from Sonata in D, Gullmant; Color Print, "A Young Girl in the Wind," Marsh; "Priore," Borowski; Prelude and Fugue in B flat major, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Tone Poem, "Isthar," Stoughton; "Hymn of Glory," Yon; "Angelus," Massenet; "Alla Marcia," Bossi.

**Henry F. Seibert, New York City**—Mr. Seibert of the Lutheran Church of the Holy Trinity in New York was heard Feb. 14 in the opening recital on the Aeolian-Skinner organ at Christ Lutheran Church, Allentown, Pa., and played the following program: Prelude on "If Thou but Suffer God to Guide Thee," Bach; Cantabile,

Frank; Prelude on Chorale "When in the Hour of Utmost Need," Bach; "Carillon," DeLamarter; Intermezzo (Suite for Organ), Rogers; Caprice, Sturges; Three Hymn Preludes; "Gloria in Excelsis," Reger; "Onward, Christian Soldiers," Whitney-Sullivan; "Evening Chimes," Wheelodon; "Piece Heroique," Frank; Fountain Reverie, Fletcher; Prima Sonata, Pagella.

**Frank W. Asper, Salt Lake City, Utah**—Here are some of the most recent programs played by Mr. Asper in his daily noon recitals on the famous organ at the Mormon Tabernacle:

Jan. 20—Prelude and Fugue in G major, Bach; Minuet in G, Beethoven; "Elsa's Procession to the Cathedral," from "Lohengrin," Wagner; "Still as the Night," Bohm; Toccata in F, Widor.

Jan. 21—"Isolde's Love Death," from "Tristan and Isolde," Wagner; "Ave Maria," Arkadelt; Meditation from "Thais," Massenet; "Valse Triste," Sibelius; "March of Victory," from "Sigurd Jorsalfar," Grieg.

Jan. 22—Fantasie in A major, Franck; Communion in G, Batiste; Loure from Third Cello Suite, Bach; Lullaby and "Prayer" (dedicated to Mr. Asper), Bedell; Caprice, Philipp.

**David Hugh Jones, Princeton, N. J.**—In a faculty recital of the Westminster Choir School Jan. 13 Mr. Jones played the following organ selections: Chorale Preludes, "Come, Redeemer of Our Race," "From Heaven Above to Earth I Come," "Lamb of God, Our Saviour" and "In Death's Strong Grasp the Saviour Lay," Bach; Allegro from the Concerto in D minor, Handel; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Canon in B minor, Schumann; Adagio from Chorale in A minor, Franck.

**Harold Heeremans, New York City**—Mr. Heeremans played the following compositions at New York University in connection with services in the chapel of Gould Memorial Library Jan. 31 to Feb. 9: "Thou Art the Rock," Mulet; "Toccata Duodecima," Muffat; Capriccio, Froberger; Toccata, Froberger; Canzona, Kerll; "Te Deum," Buxtehude.

**William P. Washburn, Philadelphia, Pa.**—Mr. Washburn gave a recital for the American Organ Players' Club at Trinity Church Feb. 23 and his program was made up of the following compositions: "Nun danket Alle Gott" and "Clair de Lune," Karg-Elert; "Noel" with Variations and "Ave Maris Stella," Robert L. Bedell; Prelude and Fugue in E minor, Bach; Siciliano, Fry; Chorale Prelude on "Darwell's 148th," Darke; "Menuet Gothique" and "Priore a Notre Dame," "Suite Gothique," Boellmann; Scherzoso, Rogers.

**Leslie P. Spelman, Redlands, Cal.**—In his vespere recital at the University of Redlands Feb. 27 Mr. Spelman played: Sketch in C major, Fugue on "B-A-C-H" and Canon in B minor, Schumann; Trio for two violins and organ, Carl Stamitz; Communion from "L'Orgue Mystique," Tournemire; Toccata in F major, Bach.

His program Feb. 27 consisted of the following: "From God I Ne'er Will Turn Me," Buxtehude; Toccata in E minor and Fugue in D minor, Pachelbel; "By the Waters of Babylon" and "Now Thank We All Our God," Karg-Elert; Sanctus, Gounod; Gavotte from "Mignon," Thomas; Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby.

The vespere programs in the month of March will be devoted to pre-Bach music.

**William A. Hazlett, Wilkinsburg, Pa.**—Mr. Hazlett, organist of the First Presbyterian Church of Wilkinsburg, gave a vespere recital at the First Methodist Episcopal Church of Monongahela, Pa., Feb. 6, and played: Chorale in A minor, Franck; "Interlude sur un Vieil Air Anglais," Ferrari; "Pastorale, Recitativo et Corale," Karg-Elert; "Into the Silver Night," from "Carillon Suite," Johnson; "Echo Bells," Brewer; "Finlandia," Sibelius.

**Louise Harris, Providence, R. I.**—In a recital at the Mathewson Street M. E. Church, of which she is assistant organist, Miss Harris will play the following program March 29: "Marche Champetre," Boex; Fugue in E flat, Bach; "The Mist," Gaul; "Variations de Concert," Bonnet; organ and piano, Allegro Cantabile, Widor; "Nearer, My God, to Thee," Karg-Elert; "Pedal Exercitium" in G minor, Bach-Bedell; Cantilena, McKinley;

Humoresque, Tschalkowsky; Adagio and Allegro from Tenth Concerto, Handel-Gullmant; "Goblin Dance," Dvorak-Dickinson; "The Cuckoo," Arensky-Nevin; Aria from Twelfth Concerto for stringed instruments, Handel-Gullmant; organ duo, "Ride of the Valkyries," Wagner-Dickinson-Lockwood.

**Alexander Schreiner, Los Angeles, Cal.**—Mr. Schreiner's Sunday afternoon recitals at the University of California at Los Angeles have been marked by the following programs among others:

Feb. 13—"La Caprice de Nannette," Coleridge-Taylor; Toccata in F, Bach; "Elsa's Procession," from "Lohengrin," Wagner; Intermezzo from Third Symphony, Vierne; Communion in F, Grison; "Westminster Chimes," Vierne; Overture to "Oberon," Weber.

Feb. 20—First Sonata, in G minor, Becker; Prelude and Fugue in C minor, Bach; "Panis Angelicus" from "Messe Solennelle," Franck-Schreiner; "Hunting Horn" Scherzo, Schreiner; "Sakuntala" Overture, Goldmark.

For his noon recital Feb. 15 Mr. Schreiner selected these compositions: Chorale, "Adorn Thyself, O My Soul," Brahms; Concerto in G major, Handel; Revery, Debussy; Finale in B flat, Franck; Prelude to "Lohengrin," Wagner.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Skidmore College is presenting its organist, Mr. Saxton, in a series of three "symphonic organ recitals," the first two of which were played Feb. 14 and 28, while the third is to be presented on the afternoon of March 14. Mr. Saxton's programs include these works:

Feb. 14—"Water Music," Handel; "Firebird" Suite ("Ronde des Princesses" and Finale), Stravinsky; Prelude to "Lohengrin," Wagner; "Finlandia," Sibelius.

Feb. 28—"Nutcracker" Suite (Miniature Overture and "Dance of the Reed Flutes"), Tschalkowsky; Andante con moto from Symphony in B minor, Schubert; Prelude to Act 3 of "Tristan and Isolde," Wagner; Symphonic Poem, "Les Preludes," Liszt.

March 14—Grand March from "Sigurd Jorsalfar," Grieg; "The Afternoon of a Faun," Debussy; "La Petit Soldat de Plume," Piere; Finale from Concerto No. 2, in C minor, Rachmaninoff.

**Mr. Ernest M. Wright, Louisville, Ky.**—A gathering of 2,400 young people for a "youth rally" at the Memorial Auditorium Feb. 7, conducted by eight speakers from Chicago, was opened with a recital on the four-manual Pilcher organ by Mrs. Wright, whose offerings included: Fugue in C minor, Bach; Adagio, Sonata in A minor, Faulkes; Preludio and Adagio, Third Sonata, in C minor, Gullmant; Berceuse No. 2, Ralph Kinder; Chorale, "Menuet Gothique" and "Priore," "Suite Gothique," Boellmann; Nocturne, Stoughton; "St. Anne" Fugue, Bach.

**Kenneth R. Osborne, Holland, Mich.**—Mr. Osborne's vespere recital at Hope College Feb. 6 was marked by the following Wagner and Bach program: Prelude to "Lohengrin," Introduction to Act 3 and Bridal Chorus from "Lohengrin," "Dreams," "Tristan and Isolde," and "Liebestod," "Tristan and Isolde," Wagner; Toccata and Fugue in D minor, Sonatina from the Cantata "God's Time Is Best," Sinfonia, "I Stand with One Foot in the Grave" and Passacaglia and Fugue in C minor, Bach.

**Robert Stofer, Crawfordsville, Ind.**—In a recital on the new Aeolian-Skinner organ in the chapel of Wabash College Sunday afternoon, Jan. 9, Mr. Stofer, the college organist, played this program: Fugue in C major, Buxtehude; "Bist Du bei mir," Bach; "In Dir ist Freude," Bach; "Abendlied," Schumann; "La Tabatière a Musique," Liadoff; "Chapelle des Morts," Mulet; Apostolic Symphony ("Chaos and Prophecy" and "A Carpenter Is Born"), Edmundson; Pastorale from "Le Prologue de Jesus," arranged by Clokey; Finale from "Deuxieme Suite," Boellmann.

**Mrs. George Leith Roth, Mus. B., Somerset, Pa.**—The following interesting program was played by Mrs. Roth in an Epiphanytide recital at St. John's Evangelical and Reformed Church in Johnstown on the evening of Jan. 26: "Hymn of Glory," Yon; Prelude and Fugue in B flat major, Bach; Three Scenes in the Childhood of Jesus: "Bethlehem," Malling; "Mary Finds Jesus in the Temple," Malling, and "With the Carpenters at Nazareth," R. Deane Shure; "Suite

Gothique," Boellmann; "Night," Cyril Jenkins; "The Bee," Schubert, arranged by Gordon Balch Nevin; "The Song of the Basket Weaver" and "The Bells of St. Anne de Beaupre," Alexander Russell; "Ton-y-Botel" (Fantasy on a Welsh Tune), T. Tertius Noble.

**Douglas L. Rafter, A.A.G.O., Manchester, N. H.**—In a recital Sunday evening, Feb. 13, at the South Main Street Congregational Church, in which he had the assistance of Frank A. Iler, baritone, Mr. Rafter played: "Psalms XIX," Marcello; "Ave Verum," Mozart; Cathedral Prelude and Fugue, Bach; Sketch in F minor, Schumann; Intermezzo from Sonata in A minor, Rheinberger; Largo from "New World" Symphony, Dvorak; "A Reverie," John Hermann Loud; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor.

**John D. Morrison, Evanston, Ill.**—Mr. Morrison, of the senior class at the Northwestern University School of Music, gave a recital under the auspices of the school at the First Presbyterian Church Feb. 24 and played the following program: Fantaisie and Fugue in G minor, "Jesu, Joy of Man's Desiring" and "Fugue a la Gigue," Bach; "Variations de Concert," Bonnet; "Ronde Française," Boellmann; Prelude, Fugue and Variation, Franck; Allegro, Scherzo and Finale, from Second Symphony, Vierne.

**Dr. Warner M. Hawkins, F.A.G.O., New York City**—In a recital at Christ Methodist Church on the afternoon of Feb. 20 Dr. Hawkins played: Chorale Preludes, "I Call upon Thee, Jesus" and "In Thee Is Gladness," Bach; "Cathedral Windows," Karg-Elert; Musette, Sibelius; Finale (Symphony 1), Vierne.

**Robert Leech Bedell, New York City**—Mr. Bedell's Sunday afternoon recitals at the Brooklyn Museum of Art in March will include the following programs:

March 6—Fantasia in C minor, Hesse; Idylle, Bossi; Grand Chorus in A major, Salome; "An Elizabethan Idyl," Noble; Funeral March on the Death of a Hero, Beethoven; Nocturne in F sharp major, Chopin; Trumpet Suite (Bourree), Bach; "None but the Lonely Heart," Tschalkowsky; Overture to "Raymond," Thomas.

March 13—Prelude and Fugue in B minor, Merkel; Trio-Sonata No. 1 (Adagio), Bach; Toccata in D minor, Reger; "Consolation," Liszt; "Das Rheingold" (Finale), Wagner; "Kol Nidrei," Bruch; Minuet in E flat, Bizet; "Solveig's Song," Grieg; "Caliph of Bagdad" Overture, Boieldieu.

March 20—Overture to "The Messiah," Handel; Communion, Gullmant; March from Symphony 3, Widor; Siciliana, Bach; "Nell Gwynne" ("Merrymakers' Dance"), German; Mazurka in F sharp minor, Chopin; "Gavotte Moderne," Bedell; Nocturne, Mendelssohn; Overture to "Marriage of Figaro," Mozart.

March 27—"Praeludium" in E minor, Smart; Three Chorale Preludes, Bach; Andante from Fourth Concerto, Handel; "Dreams," Stoughton; "Bourree et Musette," Karg-Elert; "Forest Murmurs" from "Siegfried," Wagner; "To Spring," Grieg; Intermezzo, Act 4, "Carmen," Bizet; "Polonaise Militaire," Chopin.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following in short recitals before the evening service at the Church of the Pilgrims:

Feb. 6—Air, Sarabande and Bourree, Arthur Somervell.

Feb. 13—"Gloria in Excelsis," J. Lapeyre; Madrigal, Vierne; Bourree in D, Wallace A. Sabin.

Feb. 20—"Marche Religieuse," Saint-Saens; "Idyl," R. S. Stoughton; "By the Pool of Priene," Stoughton.

Feb. 27—Toccata, Second Symphony, Dupré; "Idyll Melancolique," Vierne.

**John M. Klein, A.A.G.O., Columbus, Ohio**—In a recital for the Central Ohio Chapter, A. G. O., on the large new Möller organ in the Broad Street Presbyterian Church Jan. 24 Mr. Klein played: "Now Thank We All Our God," Karg-Elert; "The Reed-Grown Waters," from "Seven Pastels from the Lake of Constance," Karg-Elert; Allegro Vivace from Fifth Symphony, with pedal cadenza by Firmin Swinnen, Widor; Three Chorale Preludes, Bach; Fugue in D major, Bach; "Will-o'-the-Wisp," Nevin; "O Zion," Horace Alden Miller; "Dance of the Reed Flutes," Tschalkowsky; "A Rose Breaks into Bloom" (MS.), Ivan Shed Langstroth; "Carillon de Westminster," Vierne.



# Programs of Organ Recitals of the Month

**Hugh Porter, New York City**—Mr. Porter will give a series of four Friday noon hours of music at the Collegiate Reformed Church of St. Nicholas on Fifth avenue beginning March 18. Assisting artists will take part with Mr. Porter and the recitals promise to be major attractions for organists in the metropolis. The programs listed for the four recitals are:

March 18—Organ, viola da gamba and violoncello: Toccata, Muffat; Prelude, Clerambault; Suite in D minor for viola da gamba, Herveois; Sonata for violoncello, Handel; Concerto 10 for organ, Handel.

March 25—Contralto, organ and violin: "Piece Heroique," Franck; Allegretto ben moderato, from Violin Sonata, Franck; Prelude to "The Deluge" and "The Swan," Saint-Saens; "La Procession," Franck; Chorale in A minor, Franck.

April 1—Baritone, organ and violin: Toccata in D minor (Doric), Bach; Adagio from Sonata in D minor for violin, Brahms; Chorale Preludes, "My Inmost Heart Rejoices" and "My Heart Is Filled with Longing," Brahms; recitative from "St. Matthew Passion," "At Evening, Hour of Calm and Rest," Bach; Fantasia and Fugue in G minor, Bach.

April 8—Soprano, organ and flute: Sonata in G, Elgar; Aria from "Orfeo," Gluck; Two Biblical Songs, "I Will Sing New Songs" and "Psalm 23," Dvorak; "Elegiac Romance," Ireland.

**Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.**—Dr. Boothroyd's recital at Colorado College Feb. 1 was marked by the following offerings: Toccata, Purcell; "Andantino in Modo di Canzona," from Symphony No. 4, Tschalkowsky; Minuet in D, Mozart; "Scenes on the Wye," Third Suite for Organ, Frederic H. Wood.

**Marcus Naylor, Warren, Pa.**—Mr. Naylor dedicated his recital at the First Presbyterian Church Feb. 6 to his father on the occasion of the latter's birthday. The program consisted of the following: "Tannhäuser," March, Wagner; "Finlandia," Sibelius; Finale, Act 2, "Madame Butterfly," Puccini; First Movement of Unfinished Symphony, Schubert; Air and Variations, "The Harmonious Blacksmith," Handel; Prelude in D flat, Chopin; Polonaise in A major, Chopin; Prelude in C sharp minor, Rachmaninoff; Minuetto from Eleventh Symphony, Haydn; Finale from "William Tell" Overture, Rossini.

**Robert Williams, Newburgh, N. Y.**—Mr. Williams was heard in a recital Jan. 30 on the new organ built by Ernest M. Skinner for the First Presbyterian Church and played the following program: "Grand Choeur" in E flat, Bossi; "Herbstnacht," Frysinger; Chorale Prelude, "Christ Lay in the Bonds of Death," Bach; Prelude and Fugue in E minor, Bach; Prelude to "Parsifal," Wagner; Minuet, Calkin; "Three Holy Kings," Gliere; Toccata from "Suite Gothique," Boellmann.

**Edwin D. Clark, Wilkes-Barre, Pa.**—Mr. Clark has given recitals on Hammond electronic organs recently at the Puritan Congregational Church, Wilkes-Barre, and at St. Paul's Lutheran, Shavertown, Pa. The latter recital was played Jan. 30 and the program consisted of the following selections: "Noel on a Spanish Theme," d'Aquin; Gavotte, Martini; Adagio and Fugue in C major, Bach; "Harmonies du Soir," Karg-Elert; "Praeludium," Jarnefelt; Evening Song, Bairstow; Toccata, Dubois.

**Edward Hall Broadhead, Durham, N. C.**—In his recitals at Duke University in March Mr. Broadhead will play:

March 6—Prelude and Fugue in C minor, Bach; "Vom Himmel hoch," Pachelbel; "Pastel," Op. 92, No. 1, Karg-Elert; Pastorale, Franck; "Salida," Urteaga; Overture to "William Tell," Rossini.

March 20—Prelude and Fugue in B flat major, Bach; "Capriccio on the Departure of a Beloved Brother," Bach; Second Chorale, in B minor, Franck; "In the Forest," Durand; "Hymn to the Sun," Rimsky-Korsakoff; "Carillon-Sortie," Mulet.

March 27—Fantasia and Fugue in G minor, Bach; "Air a la Bourree," Handel; "Meditation a Ste. Clotilde," James; "Adeste Fideles" and "Ave Maria," Karg-Elert; "In Springtime," Kinder; Wedding March from "Midsummer Night's Dream," Mendelssohn.

Mr. Broadhead will play the following program March 1 at Meredith College, Raleigh, N. C., and on March 30 at Den-

son University, Granville, Ohio: Toccata, Adagio and Fugue in C major, Bach; Symphony for Organ, Guy Weitz "Liebestod," from "Tristan and Isolde," Wagner; "Pageant," Sowerby.

**Eugene Devereaux, Mount Vernon, Iowa**—In a recital for the Cedar Rapids Chapter, A.G.O., on the large Kimball organ at Cornell College Feb. 9 Mr. Devereaux of the Cornell faculty played the following compositions: Allegro from Concerto in G major, Bach; Chorale Preludes, "Hark! a Voice Saith 'All is Mortal,'" and "Kyrie, Gott Heiliger Geist," Bach; Toccata, Adagio and Fugue in C major, Bach; Berceuse, Vierne; "Les Enfants de Dieu" and "Jesus Accepts la Souffrance," Messiaen; Toccata Prelude on the Plainsong "Pange Lingua," Bairstow.

**W. Lawrence Cook, A.A.G.O., Louisville, Ky.**—In a recital Feb. 7 at the University of Louisville School of Music Mr. Cook played: Chorale Preludes, "Wir glauben All' an einen Gott" and "Nun komm, der Heiden Heiland," Bach; Concerto in D minor, Handel; Cantabile and Improvisation-Caprice, Jongen; Fantaisie in D flat, Saint-Saens; "Piece Heroique," Franck.

**Ralph Maryott, Jamesburg, N. J.**—In a service of organ music at the Presbyterian Church Sunday evening, Feb. 13, Mr. Maryott played the following works of American composers: Sonata in E minor, James H. Rogers; "Pastorale Ancienne," Garth Edmundson; "Dreams," Hugh McAmis; "The Squirrel," Powell Weaver; "Meditation a Sainte Clotilde," Philip James; Two American songs, "I Love You Truly," Carrie Jacobs Bond, and "At Dawning," Charles Wakefield Cadman; "I Love Thee, O Lord, My Strength," Philip G. Kreckel.

**Charles W. Forlines, Chicago**—At a musical vespers in the First Congregational Church of Des Plaines Jan. 30, at the invitation of Wilbur Held, Mr. Forlines played these compositions: "Marche Religieuse," Guilmant; Pastorale, Sonata I, Guilmant; Andante, Violin Sonata, Bach-Graham; "In a Cloistered Garden," Schroeder; Allegretto, Lucke; "Evening Harmonies," Karg-Elert; Finale (Symphony 1), Vierne.

**Lanson F. Demming, Urbana, Ill.**—With the assistance of Alice Ott Joy and Sherman Schoonmaker, pianists, Mr. Demming gave the University of Illinois recital Jan. 23, with the following program: Sonata No. 4 in A minor, Rheinberger; "The Old Castle," Moussorgsky; Sarabande, Debussy; Petite Suite, for two pianos, Debussy; "Romance" and "Dankt, Dankt nu Allen God," Bonset.

**George L. Scott, St. Louis, Mo.**—The following are Mr. Scott's programs for March, to be played at station KMOX, on the Kilgen organ, at 10:15 p. m. central time:

March 13—Scherzo (Symphony 2), Vierne; Prelude in E flat, Bach.

March 20—"Piece Heroique," Franck; "Harmonies at Eve," Karg-Elert.

March 27—Movement II, Symphony 5, Widor; Fugue in B minor, Bach.

April 3—Chorale in B minor, Franck.

**Lucien E. Becker, F.A.G.O., Portland, Ore.**—For his lecture-recital Feb. 15 at Reed College Mr. Becker prepared the following offerings: Festival Piece, Charles A. Stebbins; Third Rhapsody on Breton Melodies, Saint-Saens; "The Chimes of San Marco," Russolo; Prelude and Fugue in E minor, Bach; Andante Religioso, Thome; "Thou Art the Rock," Mulet.

This was the fifth of the twenty-second series of recitals given by Mr. Becker every year from October to June.

**John Glenn Metcalf, Mus. B., Urbana, Ill.**—Mr. Metcalf played this program at the University of Illinois Sunday afternoon recital Feb. 20: Prelude in B minor, Bach; Prelude on "Pange Lingua," Boely; Aria from Tenth Concerto, Handel; Gavotta from Twelfth Sonata, Martini; Prelude to "The Deluge," Saint-Saens; Elegy, Noble; Aria in the Manner of Bach, Mauro-Cottone; "Clair de Lune," Karg-Elert; Sonata No. 1, Borowski.

**Anna Marie Leahy, River Forest, Ill.**—Miss Leahy, a senior in the organ department of Rosary College, gave a recital at St. Clara Academy, Sinsinawa, Wis., Jan. 29, playing a program consisting of the following compositions: Chorale Prelude, "O Sacred Head," Bach; Fantasia in G minor, Bach; Prelude in D minor, Clerambault; "Ave Maria," Bossi; "Ariel," Bonnet; Andante Cantabile,

Widor; Minuet from Fourth Symphony, Vierne; "Piece Heroique," Franck.

**Ivar L. Sjöström, Jr., Boston, Mass.**—Mr. Sjöström played the following program Feb. 6 at Organ Hall in Methuen, Mass., where Ernest M. Skinner has the famous old Boston Music Hall organ: Suite from "Water Music," Handel; "Litanie," Schubert; Minuet from "Divertimento" in D, Mozart; Fugue in G minor (the smaller), Bach; "Flight of the Bumblebee," Rimsky-Korsakoff; Londonderry Air; Toccata in B minor, Gigout.

**William Arnold Lynch, A.A.G.O., Topeka, Kan.**—In a recital at the First Presbyterian Church Sunday afternoon, Feb. 7, Mr. Lynch was assisted by the senior girls' glee club of the Topeka High School and Helen Shideler, violinist. He played: Sonata in F minor, Mendelssohn; "Sœur Monique," Couperin; Fugue, Kanzone and Epilogue, Karg-Elert; Cantilena, Carl McKinley; "Chansonette," Charles O. Banks; Toccata on "Ave Maris Stella," Dupré; "Dreams," McAmis, and "The Snow," Elgar (Glee club, with violin and organ).

**Mayze Vaughn, Baton Rouge, La.**—Miss Vaughn, a pupil of Frank Collins, Jr., played this program in a recital at Louisiana State University Feb. 18: Adagio e dolce (from Sonata 3), Bach; Gavotte, Martini; Prelude and Fugue in G major, Bach; "The Swan," Saint-Saens; "Harmonies du Soir," Karg-Elert; Sonata in F minor, Mendelssohn.

**Eugene M. Nye, McMinnville, Ore.**—The following selections have been included in the vespers programs in Melrose Memorial Chapel of Linfield College:

Feb. 2—"Memories," Dickinson; "At Evening," Kinder; "Evening Idyl," Bidwell; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Prelude and Fugue in G major, Bach.

Feb. 9—"Marche Pontificale," Lemmens; "Orientale," Cui; Scherzo, Lauren B. Sykes; "In a Monastery Garden," Ketelby; Berceuse from "Jocelyn," Godard.

Feb. 16—Fantasia in G major, Bach;

"Marche Champetre," Boex; "Cantilene Nuptiale," Dubois; "Trees," Kilmer-Rasbach; "Marche Romaine," Gounod.

Feb. 23—Pastorale, Harris; Londonderry Air, Coleman; Serenade, Schubert; Nocturne in E flat, Chopin; Fantasia on an Irish Hymn Tune, T. J. Morgan.

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CHRISTOPHER THOMAS O Clap your Hands Together (Unison).....	.12
W. R. VORIS O God, Whose Presence Glows in all (Two-part).....	.10

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**DR. SYDNEY H. NICHOLSON  
TO TEACH AT CAMP WA-LI-RO**

Dr. Sydney H. Nicholson, M. V. O., Mus. D., M. A., director of the School of English Church Music and warden of St. Nicolas College, is being brought to this country by the council of Camp Wa-Li-Ro, Put-in-Bay, Ohio, for the last two weeks in June. Approximately 1,300 choirs, including a number in America, are affiliated with Dr. Nicholson's organization. These choirs are scattered all over the globe, wherever the English language is spoken, and they look to the school in London for help and advice on choir problems.

By his work as organist and choir-master of Manchester Cathedral and Westminster Abbey Dr. Nicholson reached such a position of authority on the subject of boy choirs and church music that the Archbishop of Canterbury some years ago formed the School of English Church Music and placed him at its head. He had a great deal to do with the coronation service last spring and was one of the designers of the new Westminster Abbey organ.

Besides his work with the boys at Wa-Li-Ro, Dr. Nicholson will conduct a summer conference for choirmasters during the week of June 27 and a shorter course for woman choir directors and other women interested in choir work the preceding week. All of

his work will be practical, rehearsing and preparing the boys and men for services and then singing the services in St. Paul's Church every day during the session.

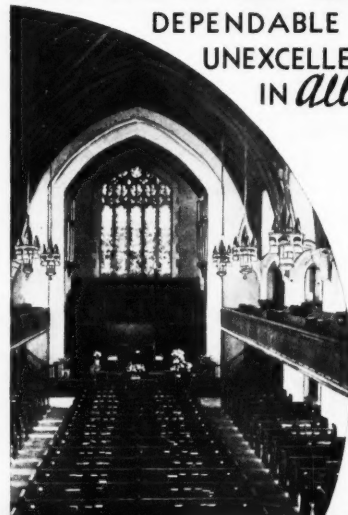
The Rt. Rev. Warren Lincoln Rogers, D. D., Bishop of Ohio, is the honorary president of the summer school, with the Rev. Edmund G. Mapes as its active president. Paul Allen Beymer is the director of music and Laurence Jenkins master of choristers.

**Memorial Service for Arthur Dunham.**

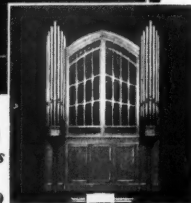
Arthur Dunham's memory was honored with a special service at his church, the First Methodist Temple, Chicago, Sunday evening, Feb. 6, and a large congregation came out to show its respect for the man who presided at the church's organ from the day of the completion of the great downtown edifice. Francis S. Moore, a lifelong friend and associate of Mr. Dunham, who studied in Europe at the same time as Mr. Dunham, played as a prelude the Pastoral Symphony from Handel's "Messiah." Allen W. Bogen played Bach's "Hark, A Voice Saith All Are Mortal" as the postlude. Miss Marie Briel played the service and accompanied the quartet. Herbert E. Hyde directed the Association of Commerce Glee Club in compositions of Bach, Palestrina and Wagner. The quartet sang four numbers.

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For Lent and Easter

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## Books for the Organist

By S. R. BURKHOLDER

"Listeners' Music," by Leland Hall of Smith College; published by Harcourt, Brace & Co.

Among the many books about music Professor Hall has written one for the unschooled music-lover—the listener who has had no technical background. It is described in the foreword as "a friendly and instructive guide—to increase the enjoyment and appreciation of music for those lovers of music who are primarily listeners." He analyzes the problems of the listener and encourages him to build a body of musical experience based on hearing alone. Music is described as being an art in motion and its various forms are discussed in an interesting and informative, though non-technical, manner. Music history as such is avoided and the author emphasizes rather the changing trends in styles and manners as the listener perceives them. He uses numerous examples of the standard orchestral repertory to illustrate the various phases of rhythm, melody, dynamics, composite tone, harmony and the varied classical and modern forms, all in non-technical language.

While there is little of a revolutionary nature, Professor Hall makes out a good case for the "listening musician" and the book will add impetus to the growing importance of the amateur musician as such. It is the type of work you would recommend to an interested business friend who desires to know more about music.

SOUTHERN CALIFORNIA NEWS;

A. L. JACOBS AT NEW POST

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 14.—Arthur Leslie Jacobs has assumed his duties as minister of music at the First Congregational Church and has been warmly welcomed by members of the congregation. The late John Smallman did such splendid work at this church that to follow him is no easy task. Mr. Jacobs is a musician who has won an enviable

reputation as a choral director in the East. Clarence D. Kellogg, who so ably directed the choir during the last few weeks, will remain as organist and Mr. Jacobs is fortunate to have so capable a co-worker.

Courtney Rogers gave a first-rate recital at St. Paul's Cathedral Jan. 24. Mr. Rogers can be counted upon for an interesting program and it was good to hear besides works by Bach the Reger "Melodia" and the Becker G minor Sonata. Mr. Brown also played at Bovard Auditorium earlier in the month.

Clarence Mader gave the opening recital on the Emma Rankin memorial organ in the First Presbyterian Church of Santa Ana Jan. 23. The organ, a rebuilt three-manual Estey, sounded very well and Mr. Mader gave an excellent performance of works by Handel, Liszt, Bach, Franck and others. Perhaps the outstanding things were the Franck Chorale in B minor and the new Toccata on the Chorale "Good News from Heaven" by Garth Edmundson—a stunning number and one of Edmundson's best to date.

I do not remember the local papers being as enthusiastic over an organist as they were over Fernando Germani when he gave a recital on the Hammond electronic organ here recently. The writers all spoke of his outstanding technique and I confess that I have never seen such an amazing display of pedal work as he gave in the "Etude de Concert" of Manari. The best things on the program were three Bach Chorale Preludes, the Franck Pastorale and the utterly delightful Gigue by Bossi. I lost count of the encore numbers which were generously given.

Joseph W. Clokey's opera "The Nightingale" was given in special arrangement in concert form by the Claremont Community Players early in the month. This opera was written in 1924 and produced at Miami University. Since that time it has had many productions in different parts of the country. The work is very attractive and much of the music is delightful.

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## Polyphonic Music and How to Present It in Church Service

[J. Earle Newton, director of music of the New Jersey College for Women, delivered this lecture Jan. 11 before the Union-Exeter Chapter of the American Guild of Organists in the parish-house of Grace Church, Newark. Mr. Newton studied in Canada at the Toronto Conservatory under A. S. Vogt, famous conductor of the Mendelssohn Choir, and J. Humphrey Anger, well-known theorist. In the United States he worked at various times with William H. Sherwood, Percy Grainger, Felix Borowski, Clarence Eddy and Ernest Bloch. In Germany he studied with Alberto Jonas and Leonid Kreutzer in piano and Walter Fischer in organ. He was a member of the faculty of the Toronto Conservatory of Music before coming to the United States and since 1928 has been director of music at New Jersey College for Women, the undergraduate women's college of Rutgers University.]

By J. EARLE NEWTON

There is, I am well aware, danger of creating at the very outset a wrong impression upon experienced organists and choirmasters by the choice which I have made of the subject of this paper. You might infer that I am coming to you with the snobish or superior attitude of one who would preach to you the idea that the polyphonic church music of the old masters is the only material fit to be set before the Deity and that I possess some secrets concerning its preparation and rendition which I shall here and now condescendingly give to you. I assure you that such is not the case. I am well aware that there is a vast wealth of worthy church music outside this field, and I should be the last to claim any degree of omniscience in matters pertaining to the study and performance of church music of this type.

My activities in the field of ecclesiastical music in my present position are confined to the repertory for women's voices, with an occasional performance in combination with a men's chorus in our own or another university. The conditions under which I work are almost ideal. I have a group of ninety-five singers, who, since they are paid a small fee, are obliged to be regular and punctual in attendance at rehearsals and services. It is true that every September I have to admit a large number (from twenty to thirty) of new choristers, but a nucleus of sixty to seventy singers remains with us throughout the four undergraduate years. We have to learn many items during the academic year for our weekly services and the fully choral twilight services, so naturally some of this material is not as thoroughly rehearsed as it should be, but at its best the Elizabeth Rodman Voorhees Chapel choir is a body of singers of which the college community is justifiably proud. The group intelligence they display in mastering the most difficult polyphony in the works of the old masters and in the unconventional harmonic progressions (if you can call them harmonic progressions) of works by such composers as Kodaly, Honegger, etc., constantly amazes me, and their enthusiasm and industry are without bounds. Then, while it is true that we must content ourselves with original compositions, transpositions and arrangements for women's voices, on the other hand we are not circumscribed by creed or language in a university chapel, so we may choose from the music of the Roman Catholic, Protestant, Byzantine, Jewish and other liturgies as the occasion demands, without any hesitation. And, may I add, without disparagement of the splendid treatment I have received almost without exception from the clergy in former positions, there is no danger in my present job of a clash with the minister, since we have a new one every week; and if he does not find the music appropriate he is too polite to say so to a comparative stranger.

Undoubtedly many of you carry on your musical ministrations in an environment as nearly perfect as mine, and if we do not get results the fault lies either in the insufficient number of rehearsals or in some lack of ability or training in ourselves.

As I have said, I like all kinds of good music—in fact, I must admit that I like certain music at certain times and in certain places which could not be called really good. But certainly there is no place in our church services for anything but the very best; and it is my honest conviction that with the possible exception of plainsong, which is probably the most non-secular and spiritually elevated means which we can use for addressing the Deity in song, polyphonic music (and what I say applies more particularly to the polyphonic motet) is the most appropriate, beautiful and practical.

Churches are now comparatively rare in which minister or music committee or officious members of the congregation insist upon the cheapest sentimental twaddle, but there are many congregations who are not yet ready to appreciate fully the most involved polyphonic motet. It must be admitted, too, that in the average nonliturgical service the more elaborate motet may sound a bit out of place. It should be reserved for festival choral services, where the music is all-important and not, as it undoubtedly should be in the regular services, a handmaid to religion.

The point which I wish to make is this: that in the very plainest of services beautiful motets may be introduced from time to time; that they are no more difficult to learn than many accompanied anthems; that the choir will enjoy learning them more than the homophonic type of anthem, and that the congregation and minister and music committee will gradually come to realize how spiritually uplifting and appropriate they are when beautifully sung.

It is obviously impossible to sing Latin motets in the original tongue in most Protestant services, and they undoubtedly lose much in translation, more particularly because of the difficulty in placing the important syllables on the important accents. Nevertheless, in many cases wonderfully skillful translations have been made, faithful to the original accentuation, and so paraphrased as to convey to the English-speaking congregation practically the full meaning of both words and music.

Let us get down to our muttons now. What is the nature of this music? A composition is polyphonic when all the parts or voices comprising it are melodious and absolutely equal in interest; whereas, in a monodic work, "its essence, as it were, is concentrated in one special part, generally the highest." (The above definitions are from Kennedy Scott's excellent book "Madrigal Singing.") Then we note in polyphonic music the absence of periodic pulsation. That is to say, we find no traces here of the regularly recurring accents of instrumental music, so much of which derives from the dance. Here we have no division into motives, strains, phrases, periods and sentences, two-plus-two-plus-four as in—for example—a Haydn, Mozart or Beethoven sonata or symphony. These, then, are no media for physical, but rather for the highest spiritual expression, with—to quote Kennedy Scott again—"only so much physical shape as will bring them to earth."

The element of imitation is conspicuously present in all of these compositions, so that the parts are not only equally melodious, but are often the same melody treated in imitative or fugal fashion. These melodies rise to their climax and subside in such a manner that conductor and singers are not often obliged to give a great deal of attention to subduing one part in order that another shall be prominent. Sometimes the singers in one section may have to assert themselves a little, but seldom do they have to give way to others. I feel that this is seldom understood, with the result that secondary voices are suppressed almost to the point of extinction, with a consequent loss of harmonic fullness and clarity. In other words, the listener must be credited with sufficient musical intelligence to follow the rise and fall of a strand of melody without having it stand out in such bold relief as to nullify the surrounding parts.

It would be interesting if time permitted to analyze the melodic intervals which were used in this music. We

### MISS PAULINE VORHEES



CONFERRING OF SEVERAL HONORS upon Miss Pauline Voorhees, church organist, featured the yearly meeting of the First Church of Christ in New Haven and the First Ecclesiastical Society Jan. 25 in the Center Church parish-house. The honors bestowed upon Miss Voorhees included a silk gown of the American Guild of Organists, of which Miss Voorhees is a fellow, which was presented on behalf of the church by Dr. Frederick N. Sperry, chairman of the music committee; a hood of the Westminster Choir School, of which she was recently made a fellow, and a shoulder insignia of the American Guild of Organists, which was presented by Deacon R. Hugh Alcorn.

shall have to be content with saying that difficult intervals were carefully avoided, such as the augmented fourth,

Si contra fa  
Diabolus est  
In musica.

If large intervals—that is, larger than a third—were used, it was customary to approach and quit the skip by means of notes within that interval; and a succession of jumps in the same direction were avoided. However, one frequently finds large intervals between the last note of one phrase and the beginning of the next. Then it must be remembered that most of these works were written in the old modes and according to the laws of *musica ficta*, so that some of the melodic and harmonic progressions sound strange and even wrong to us at first; "but closer acquaintance," as Kennedy Scott says, "brings out a distinction and a flavor that often far surpasses that of progressions written in the more circumscribed range of our modern major and minor scales." Harmonically analyzed, this music yields only common chords and their first inversions, with the addition of passing notes, suspensions, turning notes and changing notes or *nota cambiata* figures, and yet it never sounds circumscribed harmonically on account of the—to us—unconventional progressions of roots and the use of the modes. In fact, some of this material—for example, some writing of Vittoria—sounds daringly modern even today.

Rhythm was defined by Plato as "order in movement" and by St. Augustine as "beautiful movement." It is clear that instrumental music must be regularly measured; that is, in order to be intelligible to us it must be subjected to the downbeat, it must have an easily grasped mensural or metrical basis; whereas verbal music can adopt a free or prose rhythm and be quite comprehensible. This is the rhythm of the polyphonic motet and of the madrigal (and of plainsong). Therefore conductor and singers must be guided by the natural accentuation of the word!

Here we come to a most important and most neglected matter in choral singing, and, indeed, in solo singing as well. If it be true, as Carlyle says, that "music is a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into it"—if that be true of all music, instrumental and verbal—then it is doubly true of verbal music; and yet how seldom do we hear singing

which is an intensification or prolongation of speech. In another place Carlyle says: "Music begins where speech ends," but in the great majority of choirs in this country this all-important matter is utterly disregarded. It seems to me that the first and most important thing to be done in the studying of all vocal music is to examine the words alone and determine which are the most important and, of these, which syllables are to be emphasized in order that every subtle inflection of color and meaning may be brought out in perfect proportion to the whole. In 99 per cent of all the singing one hears in concert hall, in church and over the air, it is apparent that no attempt has been made to place these comparative emphases, and one has to be satisfied with a dead level performance absolutely devoid of color, shading and meaning. It is obvious that the polyphonic motet cannot be handled this way, since, lacking the most sensitive treatment of verbal accentuation, it would be of all music the most un-rhythmic and formless, not even having the metrical basis of instrumental music.

Since this music makes such demands upon each and every singer for the most precisely right accentuation and inflection of the words of the text, it presents us with invaluable material for the training of our choirs in expression in singing. In this respect it is even better than plainsong, since every syllable in each of three or more parts has to be exactly right independently of all other parts and yet in relation to all the other sounds. It goes without saying that in the great majority of old motets the bar lines, which modern editors have added, must be absolutely disregarded as suggesting accent. They are useful to the conductor, but are ridiculous if taken to suggest downbeats in the sense of accents.

I must emphasize the fact that, while the harmonic structure was ever so simple, the employment of dissonance arising from passing notes, turning notes, changing notes, suspensions, etc., in connection with expression and even descriptive effects was not by any means unsatisfying or primitive. The best composers of the polyphonic period realized to an amazing extent how dissonance could be used to heighten the emotional effect and placed the exact degree of dissonance on exactly the right syllables to secure the desired expression. The impossibility of obtaining translations which allow this in all cases is the chief argument against them in general, and particularly in this so perfectly written music. The treating of the active, "exasperating," as Thomas Morley calls it, element, *dissonance*, in its proper relation to the passive element, *consonance*, is often most unsatisfactory in choral performances; and yet the greatest composers, Bach pre-eminently, were infallible in their handling of these compositional devices so often disregarded by incompetent conductors and singers. If one had time it would also be profitable to go into the expressional effects which should accompany some of the alterations, particularly that of the flat seventh, which arises through the use of *musica ficta*. It must suffice here to say that combinations of sounds which occur through alterations such as these were always placed most pertinently at important points and on important syllables.

In addition to the foregoing, I should like to give you a few principles which might be followed in the study, rehearsing and performance of this type of music which we have found useful in the quick and thorough learning of it. In the first place, a pencil should be attached in some way to the music portfolio of each chorister and at the first rehearsal of a new work the conductor, having marked in detail his own score, should read the text warmly and expressively, but without exaggeration, to his singers, so that they may feel its beauty; then he should dictate to the singers every mark he has made in his own copy—expression marks in addition to printed ones, indications for breathing, double lines over the most important syllables, single lines over syllables of secondary importance, pauses for just the right amount of



suspense between sections of the work, etc. I always feel that the piece is half learned when that is done. Next I should probably have the whole group sing it through once or twice with the piano to obtain a general idea of the intervals and rhythms, and in the meantime encourage them to sing without fear, making mistakes boldly. Then I should probably have two sections sing their parts together, using less and less piano, then another pair of parts with light accompaniment, watching for the more obvious features of expression. Next probably the whole thing with a firm piano; then a trial without accompaniment.

Up to this point the singers have been required to give very secondary attention to the conductor. Now insist upon good posture and absolute attention to the indications of the choirmaster. Frequent admonitions will now be given as to enunciation, purity of intonation and many other items. Perhaps it will be found that the chorus persistently flats at the pitch at which the music is printed. That can generally be overcome by transposing it up or down a semi-tone or so (generally up); or perhaps the flattening is due to bad posture, bad air or fatigue. Don't worry about it too much; careful concentration on the maintenance of the pitch, plus greater familiarity with the score and an improvement in the above conditions, will probably bring results unless there are too many singers in the group who sing incorrectly as to production. In that case there is no cure but dropping them from the roll, regretfully.

It goes without saying that this music always is sung best when thoroughly memorized, so that all the attention of the singers can be given to the conductor. At any rate, it is wonderful to have a few numbers in the repertoire which can be sung from memory; then everyone concerned—singers, congregation and conductor—will realize the full beauty of these wonderful motets.

In conclusion I should like to name a few motets which are obtainable with English texts and which I have found

to be beautiful and not too difficult for a good church choir:

*Polyphonic motets with English words of not more than four parts:*

Felice Anerio (1560-1614) — "Angelus autem Domini" ("The Angel of the Lord Descended"); "Christus factus est" ("Jesus Once for Our Salvation"). (E. C. Schirmer.)

Christopher Tye (1505-72) — "O God of Bethel" (Church Anthem Book, Oxford University Press).

Thomas Tallis (1510-85) — "If Ye Love Me" (Oxford); "Gloria Patri" (Novello).

William Byrd (1538-1623) — "Jesu, Lamb of God" (Oxford); "O Holy and Heavenly Feast" (Novello); "Thine Are the Heavens" (Novello); "Have Mercy upon Me" (Novello).

Richard Farrant (1530-80) — "Call to Remembrance," "Hide Not Thy Face" (Oxford and E. C. Schirmer).

Thomas Ford (1580-1648) — "Almighty God, Who Hast Me Brought" (Church Anthem Book).

Orlando Gibbons (1583-1625) — "Almighty and Everlasting God" (Oxford); "O Lord, Increase My Faith" (E. C. Schirmer); "Ye That Do Your Master's Will" (Church Anthem Book); "Amen" (Novello).

William Mundy (c. 1591) — "O Lord, the Maker of All Things" (Oxford and Novello).

Thomas Weelkes (1576?-1623) — "Let Thy Merciful Ears, O Lord" (Oxford).

John Mundy (c. 1594) — "Hear My Prayer" (STB) (Oxford).

Thomas Morley (c. 1557-1604) — "Agnus Dei" ("O Lamb of God") (Novello); "Deal with Me, Thy Servant" (Novello).

Hans Leo Hassler (1564-1612) — "Blessed Saviour" (G. Schirmer).

Josquin des Pres — "Jesu, Word of God" (SAT).

G. B. da Palestrina (1525-1594) — "O Saviour of the World" (Church Anthem Book); "Thee We Adore"; "Come, O Creator" (Oxford); "Come, Holy Ghost" (Novello); "Ad te Levavi Oculos" ("To Thee Lift I Up Mine Eyes"); "Miserere Nostri" ("Have Mercy upon Me"); "Sicut Cervus Desiderat" ("Like as the Hart") (E. C. Schirmer).

T. L. da Vittoria (1540-1605) — "Jesu, the Very Thought Is Sweet" (Church Anthem Book); "O Magnum Mysterium" (G. Schirmer); "Dum Compleverunt Pentecostes" ("When the Day of Pentecost"); "Ecce quasi Agnus" ("He Was Like an Innocent Lamb"); "O Thou Joy of Loving Hearts."

Palestrina, Vittoria, Croce, Lassus—See several items with English text in Novello catalogue. See also the fine list of

polyphonic motets published by Cary, London, some in English.

Thomas Tallis (1510?-1585) — "Hear the Voice and Prayer" and "I Heard a Voice" (E. C. Schirmer).

I shall end with the words of old John Playford: "The first and chief Use of Musick is, for the Service and Praise of God, whose Gift it is."

#### Opens Reuter Organ at College.

The two-manual organ in the chapel of the Eastern Nazarene College, Wollaston, Mass., built by the Reuter Organ Company, was dedicated Jan. 21. The music department of the college presented Miss Annie M. Rienstra, organist at Trinity Episcopal Church, Pawtucket, R. I., in the inaugural recital and the program was as follows: Fifth Sonata, Mendelssohn; Chorale Preludes, "My Heart Is Filled with Longing" and "In Thee Is Gladness," Bach; Festival Prelude on "Ein feste Burg," Faulkes; Two Chorale Improvisations, Karg-Elert; "The Lost Chord," Sullivan-Mansfield; Prelude in C sharp minor, Rachmaninoff-Simclair; Allegro from Fourth Symphony, Vienne; "The Cuckoo," Arensky-Nevin; "Goblin Dance," Dvorak-Dickinson; "Finlandia," Sibelius-Fricker. Miss Rienstra's playing was enthusiastically received and she responded with two encores. The new organ is a gift to the college by the music department and its friends. It is one of the series of small organs by Reuter and has both volume and quality. Miss Rienstra extended congratulations to the Reuter Company for producing such a fine instrument at moderate cost. Ferdinand T. E. Rassmann, sales and service representative, negotiated the sale and installed and finished the instrument.

#### Guilmant School Summer Session.

Willard Irving Nevins, director of the Guilmant Organ School and organist and choirmaster of the First Presbyterian Church, New York City, announces that a special summer session of the Guilmant School will be held from July 5 to Aug. 5. In addition to the intensive course in organ playing there will be a special choir-master's course. Members of the faculty will also be available for other subjects of the regular school year.

#### FOURTH WICKS AT MOBERLY, MO.; IS OPENED BY WISMAR

Moberly, Mo., a town of 14,000 people, now has its fourth Wicks organ. A "Fuga" model from the Wicks factory has been installed in Zion Lutheran Church and the dedicatory service was held Sunday morning, Feb. 13. Walter Wismar, organist and choirmaster of Holy Cross Lutheran Church, St. Louis, played at the dedication service and gave a recital at 4. At the morning service the church also paid special recognition to Miss Mary Fennel, who has been the organist for thirty-five years and is now taking a leave of absence.

After the afternoon program the Moberly, Mo., members of the Central Missouri Chapter of the American Guild of Organists entertained Mr. Wismar at the home of Mrs. Stella Price Eisenstein. Following a buffet supper Mr. Wismar and Mrs. Eisenstein played some of their original compositions.

Mr. Wismar's recital program was as follows: Chorale Preludes, "In Dir ist Freude," "In dulci Jubilo," "O Bleeding Head and Wounded" and "In Death's Strong Grasp the Saviour Lay," Bach; "How Lovely Shines the Morning Star," Pachelbel; "A Mighty Fortress Is Our God," arranged by Hanff; "Jerusalem the Golden," Spark; "Come, Holy Ghost, God and Lord" and "Salvation unto Us Has Come," G. C. A. Kaepfel; "Wait, My Soul, and Tarry," Rahn; Toccata, Callaerts.

#### Appreciation Dinner for Choir.

Members and friends gathered at a dinner, recently held in the Congregational Church of Rockford, Mich., known as "the little white church in the valley," to express their appreciation to the choir for the work done under the direction of Frances Hunter Carlson and George Dok as organist. This choir won the silver cup at the choir festival held in the Park Church, Grand Rapids, last fall. Mrs. Carlson is a graduate of the Chicago Conservatory of Music and Western State Normal, Kalamazoo, Mich. Mr. Dok was an organ pupil of the late Clarence Eddy and Arthur Dunham.



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### Callaway Recital in Chicago; Premiere of Sowerby 'Pageant'

Paul Callaway's recital at Rockefeller Memorial Chapel, University of Chicago, Feb. 8 was important not only as a Chicago appearance by a rapidly rising young organist, but as the occasion for the first public presentation of a new work by that Chicago composer of international repute, Leo Sowerby. All in all it was a sterling performance of a very exacting program, which began with Handel and Bach, ended with Widor and Reger and sandwiched between these offerings the modern product of the pens of Tournemire and Sowerby.

Mr. Callaway played with superb finish in most of the numbers and his recital was one of the high marks in the splendid series which Chicago is enabled to enjoy through the courtesy of the university and the careful selection of artists by its choral director, Mack Evans. Mr. Callaway is a disciple of T. Tertius Noble and is the organist and choirmaster of St. Mark's Church, Grand Rapids, Mich.

The program of the evening was made up of the following: Allegro from First Concerto, Handel; Chorale Prelude, "From God Shall Naught Divide Me," and Toccata, Adagio and Fugue in C, Bach; Two Excerpts from "L'Orgue Mystique," Tournemire; "Pageant of Autumn," Sowerby; Andante Cantabile from Fourth Symphony, Widor; Fantasia and Fugue on "Sleepers, Wake, a Voice Is Calling," Reger.

Of course, the premiere of the Sowerby "Pageant of Autumn" was in itself an event and the admirers of his compositions found in it additional evidence for their faith in him as one of the great writers of today for the organ. The work was originally put down as a "Concert Overture," but in the course of arranging for its publication it was

rechristened—an evidence of the fact that either organ works or the seasons of the year lend themselves with great flexibility to such adjustments. This is a fact too often suspected when we see spring, fall, the brook and the sea celebrated in wordless song. All of which is neither here nor there; it is sufficient to say that in his latest work, just published by Gray, Mr. Sowerby has done something to enhance his fame in his field.

The real climax of the evening came in the Reger Fantasia and Fugue, played stunningly by Mr. Callaway. It was a case of a great work being mastered in all its difficulties, from its impressive opening to its climactic finish. It was the best playing of the evening and displayed well this organist's unusual ability.

#### Musicians' Club Organ Program.

Once a year the Musicians' Club of Women, one of Chicago's prominent musical organizations, presents an organ program. These events are always of high quality and draw audiences that should encourage the performers. The performance this year was held in the Fourth Presbyterian Church on the afternoon of Feb. 21 and the highest standard was shown in every number. June Judy Langworthy played the opening group on the large Skinner organ. Her numbers were: "Ariel," Bonnet; "Chant Pastoral," Dubois, and Toccata ("Oedipe a Thebes"), de Mearaux. Ruth S. Broughton, who so often presides at the organ in this church, played: Fantasia, Saint-Saens; Elegie ("Tryptique"), Vierne, and Finale (Symphony 8), Widor. Tina Mae Haines, who closed the program, played: "Vive le Roi," Maison; Excerpt from Fantasia in C, Franck, and Offertory on "O Filii et Filiae," Guilmant. With Miss Broughton at the organ, Maurine Parzybok, contralto of the Fourth Church, sang a group of three solos, and another vocal group which interspersed the organ selections consisted of duets by Evelyn Wienke and Kathleen Strain, with Marie Briel as the accompanist.

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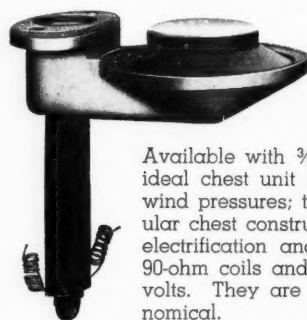


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## Who's Who Among the Organists of America

### DR. ROWLAND RICKETTS



#### DR. ROWLAND RICKETTS.

Dr. Rowland Ricketts, whose life is devoted to medicine and music, and who is dean of the Camden, N. J., Chapter, A. G. O., was born Aug. 10, 1904, in Camden, and began the study of music at the age of 4 years under the direction of his aunt, Miss Florence Ricketts, who was a teacher of the piano in that city. He studied with his aunt until the age of 11, then continued his studies at the Sternberg School of Music, spending four years in the piano department.

Having become interested in the organ at an early age, he was appointed assistant organist of the Episcopal Church of Our Saviour, Camden, and two years later, at the age of 18, he succeeded to the position of organist, and devoted himself to training his choir in the liturgical type of music used in the services of that church. He continued in this position until January, 1928, when he resigned to have more time to devote to the studies of the latter part of his senior year in the Hahnemann Medical College and Hospital of Philadelphia, from which he was graduated June 7, 1928, with the degrees of bachelor of science, doctor of medicine and doctor of homeopathic medicine.

Having completed his internship and become established in the practice of medicine, Dr. Ricketts again turned to the serious study of the organ with Dr. Henry S. Fry of St. Clement's, Philadelphia, with whom he took organ and theory for six years.

At the present time Dr. Ricketts is associate professor of anatomy in the Hahnemann Medical College and associate gastroenterologist to Hahnemann Hospital, as well as visiting physician at the Women's Homeopathic Hospital. He is a member of numerous medical societies and does a consulting practice in gastroenterology. He holds a diploma from the National Board of Medical Examiners and a master of arts degree from Villanova College.

Dr. Ricketts was elected dean of the Camden Chapter of the Guild following a year as sub-dean. He is organist and musical director of the First Presbyterian Church of Merchantville, N. J., where he has a quartet choir and where he has organized a senior choir of twenty voices.

On Nov. 28, 1930, Dr. Ricketts married Miss Jean M. Napier, and they have two children, Jean Napier, aged 4, and Mary Elizabeth, aged 2.

### KATHERINE N. CARMICHAEL, A.A.G.O.

Katherine N. Carmichael, who has contributed in a most valuable way to the promotion of the best church music in St. Louis for a score of years, is a native of Indiana. She was born on a Hoosier farm and received her first musical training in Indianapolis under Max Lechner and then at Austin, Tex., under Alexander Ludwig. Going to St. Louis in her early youth, she studied piano with the late Ernest Kroeger and Leo Miller. During a winter spent in New York she studied piano with Henry Holden Huss and accompanying with Richard Hageman. But her organ training was all received under the late Charles Galloway, who left an indelible impress on the musical life of St. Louis. Miss Carmichael obtained a great deal of good experience in choral work through being the accompanist at the Winona Lake, Ind., Assembly during the summer for such men as Hugh W. Owens, Daniel Protheroe, Clarence Dickinson and John Finley Williamson.

In her twenty years in St. Louis Miss Carmichael has held only three organ positions, and she has been in her present one for a decade. A few months were spent at the Episcopal Church of the Holy Communion, from which she went to the West Presbyterian Church for nine years. She is about to complete her tenth year at the Third Baptist, the largest Protestant parish in St. Louis. Here her work has established a reputation that ranks her among the ablest conductors of choirs in the central West. She presides over a four-manual Kilgen organ and directs an adult choir of sixty voices, with a solo quartet, a young people's choir of high school age, made up of fifty voices, and a junior choir of sixty. The two younger groups sing in the processional

### MISS KATHERINE N. CARMICHAEL



at the morning service and are seated in the gallery, where they sing hymns and responses. Several times a year the three choirs are grouped in the chancel. Last Christmas 185 voices were united for a candle-light service.

During the summer months Miss Carmichael has charge of the music at the Winona Lake Assembly, where she has a quartet and chorus for Sunday concerts, services and light operas, and for secular programs.

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*Passacaglia and Fugue in D minor, for Organ, Op. 34; composed by Gardner Read; published by R. D. Row Music Company, Boston, Mass., for The Manuscript Society.*

Within the twenty-one pages of this work lies a masterpiece. We have had much native writing motivated by high ideals and keen consciousness of emotional urges, we have had a much smaller amount marked by literate expertness and niceties of craftsmanship—we have had sympathetic souls and eloquent brains—but all too seldom combined in the same person. Young Mr. Read seems to be one of the rare geniuses, in any case in this particular work. Fine craftsmanship is always present—but never unduly (one should rather say, inexpertly) obvious. And the musical impulses, the fundamental ideas and their intrinsic meanings, the expressiveness of the composer, are not found wanting. The entire work now being considered in these columns builds logically and cumulatively from the pedal statement of the basic theme in the beginning through the ingenious permutations of its treatment to a truly brilliant and legitimate climax at the close of the stunning fugue.

Here is a creator who is never obscure, banal or guilty of descending to mere padding to gain greater dimension, but who always writes with a keen appreciation for the practical, for what will "sound" and not merely "look" well. Organists in particular will welcome this splendid work for its sanity of technical idiom; it is definitely "organ music," conceived and set down for the organ. It is eminently playable, and is not prohibitively difficult. A new and significant voice has made itself better known to our native music world in this essay.

*"Music for the Hammond Organ," arranged and registered by Charles Raymond Cronham; published by J. Fischer & Bro., New York.*

The arranger has taken six familiar melodic standard pieces, reset them in simple fashion for two manuals and pedal and provided them with registration directions for use on the Hammond instrument. As a matter of record, in order that the scope of the volume may be easily determined, the contents are briefly noted: "Ave Maria," Arkadelt; "Amaryllis," Ghys; "Abendlied," Schumann; "Aloha Oe," Hawaiian; "Love's Old Sweet Song," Molloy; Military March, Schubert. The arrangements of this material are without exception well made, evidently intentionally kept simple and effectively laid out for the chosen instrument. Organists will find the book useful if easy, effective organ pieces are desired.

*"Concentus Organi," twenty pieces for the organ of the church, composed by Albert Lohmann; published by J. Fischer & Bro.*

A short extract from the foreword to the book states adequately the intention and scope of the collection. The composer sets forth: "The compositions \*\*\* are intended to meet a desire of many church organists for preludes, postludes and interludes whose style and character are not in disharmony

with the style and characteristic cantilena of the choral music which church authority sanctions for performance at the liturgical services." As may readily be gathered, the liturgy considered is that of the Roman Catholic Church. But good, practical music transcends all creedal boundaries and knows no ritualistic restrictions. The short pieces making up the score here offered are all well-written, reverent in type and idiom, easy, calling for no more than two manuals, with optional pedal, and involving only those stops to be found on the smallest of organs. Teachers of organ playing will find this book valuable.

#### NOTES FROM THE CAPITAL;

##### MISS KLEIN ON RECITAL TOUR

By MABEL R. FROST

Washington, D. C., Feb. 17.—Dr. Charlotte M. Klein has combined a Florida vacation with a recital tour. She has given recitals at St. Augustine and West Palm Beach, as well as other places, in the last two weeks. During her absence Olive Constant Pratt is in charge of the music at St. Margaret's Church.

"The Glorified Christ," the cantata recently composed by Rollo Maitland of Philadelphia as part of the commemoration of the 250th anniversary of the birth of Emanuel Swedenborg, was sung in the Church of the Holy City here Jan. 30, simultaneously with the performances in Philadelphia and Boston. Maud G. Sewall is organist and director at the Church of the Holy City.

Katharine Fowler, a pupil of the late Lynnwood Farnam, has given two recitals here in recent weeks. The first was at the Columbia Heights Christian Church Jan. 26. In this she was assisted by Marjorie Wilson, mezzo-soprano, and Ronald Eicher, pianist. Miss Fowler played: "Suite Gothique," Boellmann; Chorale Prelude, "Ein feste Burg," Bach; "Will-o'-the-Wisp," Nevin; Finale from First Symphony, Vierne, and, with Mr. Eicher, the Concerto in A minor by Schumann. The second recital was given at the First Congregational Church.

Lillian Wines has been appointed organist and director at the Lewis Memorial Methodist Protestant Church. Miss Wines was at the Keller Memorial Lutheran for many years, developing and training an excellent choir and quartet. In her new post she is playing a new Wicks organ in a new church.

The Metropolitan Choir under the leadership of Robert Frederick Freund, with Mrs. James Shera Montgomery as organist, gave a special musical pro-

gram Feb. 13 at the Metropolitan Memorial Methodist Church in memory of Edgar Priest, former organist and choirmaster of St. Paul's Episcopal Church, where Mr. Freund began his career as a soloist, and later for many years organist and choirmaster of the Washington Cathedral, where he was one of Mrs. Montgomery's teachers. The program included two of Mr. Priest's works, the anthem "Hide Me under the Shadow of Thy Wings" and the organ solo "A Memory."

It is announced that Fernando Germani will give a recital on a Hammond electric organ at the Rialto Theater here March 3. His program is to include the Bach Toccata and Fugue in D minor.

Hugh Porter, organist of the Collegiate Church of St. Nicholas, New York, gave a recital in Andrew Rankin Memorial Chapel, Howard University, Feb. 8. Mr. Porter played the following program: Canzona, Gabrieli; Menuet in C, Mozart; "Noel," d'Aquin; "March du Veilleur de Nuit," Bach-Widor; Chorale Prelude, "My Soul Doth Magnify the Lord," Bach; Adagio in F, Bach; Prelude and Fugue in D major, Bach; Improvisation-Caprice, Jongen; "Carillon," DeLamarter; Roulade, Bingham; "Carillon-Sortie," Mulet.

We are pleased to record the steady improvement of Miss Edith B. Athey after her recent severe illness. Miss Athey is organist at the Francis Asbury Methodist Church, South. She is gradually resuming her duties after several months' absence and expects a complete recovery before long.

The A Cappella Choir of the First Congregational Church, Ruby Smith Stahl, conductor, will present its annual Lenten concert at Constitution Hall March 14.

The Washington Choral Society will give its first presentation of the Bach "St. Matthew Passion" March 28 at the Washington Cathedral under the baton of Louis Potter.

#### Organ for Clarinda, Iowa, Church.

The Clarinda, Iowa, Church of Christ has signed a contract with C. F. Dunn for a used two-manual Estey. Mr. Dunn will rebuild this organ to fit the space available. It is the plan to have the organ ready for dedication on Easter. This Estey is about six years old. The organist, Miss Aletha Hutchings, is a pupil of Helen Hall-Hoskinson, A. A. G. O.

Miss Dorothy Hornberger, an artist-pupil of Robert Elmore, was chosen among forty-five applicants for the position of organist of Kynett M. E. Church of Philadelphia.

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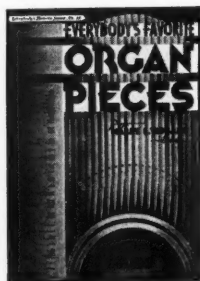
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MISS MARIE BRIEL, organist and director at the Wilmette Methodist Episcopal Church, played for the meetings of the national council of the Methodist Church at the Stevens Hotel Feb. 3, 4 and 5. She was the organist for a series of six services and presided at a Hammond electronic organ installed for the meetings.

**Special Service in Harrisburg, Pa.**

Under the auspices of the Pennsylvania Association of Organists, Dr. William A. Wolf president, a public service was held Feb. 24 in the Cathedral of St. Stephen, Harrisburg, of which Alfred C. Kuschwa is the organist and choirmaster. The occasion offered an opportunity to hear the newly-installed Möller organ of four manuals and 3,337 pipes. Mr. Kuschwa's choir of forty voices sang: "Bow Down Thine Ear, O Lord," Dickinson; "150th Psalm," Franck; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "O Praise the Name of the Lord," Tschai-kowsky; "Round Me Falls the Night," Snow; "O Blessed and Ever Gracious Lord," Tschai-kowsky. Three members played organ numbers. Following the service a social hour was a happy conclusion.

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RECITALS A SPECIALTY

## San Francisco News; Memorial Service for Wallace A. Sabin

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—The regular vesper service at Grace Cathedral Jan. 23 was in the form of a memorial service for Wallace A. Sabin, F. R. C. O., who passed away Dec. 9. It was under the auspices of the American Guild of Organists and the Loring Club of San Francisco. Mr. Sabin was the first dean of the Northern California Chapter and for thirty years was conductor of the Loring Club. Preceding the service a half-hour recital was played by Harold Mueller, F. A. G. O., organist of St. Luke's Episcopal Church and dean of the chapter. His program was an effective prelude to the service, as the numbers were all well chosen and beautifully rendered on a magnificent organ which Mr. Sabin loved and helped to design. Mr. Mueller's own composition should find a publisher, as it would prove a welcome addition to the organist's library. The program follows: Fugue in E flat ("St. Anne") and Chorale Prelude, "Hark! A Voice Saith All Are Mortal," Bach; Prelude, Fugue and Variation, Franck; "In Memoriam," Harold Mueller (the inscription on the title page reads: "Dedicated to the memory of my beloved friend and teacher, Wallace A. Sabin"); Bourree in D, Sabin. The choral numbers included: "Nunc Dimittis," Thiman; "The Lost Chord," Sullivan-Brewer, and "The Long Day Closes," Sullivan, sung by the Loring Club, with Benjamin S. Moore at the organ; "Souls of the Righteous," Noble; "What Are These," Stainer; "May the Words," Sabin; Vesper Hymn, "Saviour, Breathe an Evening Blessing," J. Sidney Lewis. Mr. Lewis, the cathedral organist, accompanied the service and played Walford Davies' "Solemn Melody" as a postlude. The memorial address was delivered by the Rev. Reuben R. Rinder, cantor of Temple Emanu-EL, where Mr. Sabin served as organist for over forty years. The many friends of Wallace Sabin are very grateful to the Very Rev. J. Wilmer Gresham, D. D., dean of Grace Cathedral; to J. Sidney Lewis, cathedral organist, and to the committee who arranged the beautiful service.

On Jan. 19 Ethel Whytal Miller, F. A. G. O., continued the series of Wednesday evening recitals on the new three-manual Austin at the First Unitarian Church of Oakland with the following program: Andante from Debussy's String Quartet (arranged by Guilment); Scherzo, Gigout; "Dreams," Stoughton; "Grande Piece Symphonique," Franck. She was assisted by Gordon Nicolson, baritone. On Wednesday, Jan. 26, Frederick Freeman, A. A. G. O., and Harrold Hawley, staff organists of the Chapel of the Chimes, were the recitalists. The following compositions were played: Fantasia in G minor, Bach; "Pastoral Mood," Frederick Freeman, and Grand Chorus in D (played by Mr. Freeman); Adagio from Beethoven's "Emperor" Concerto and Debussy's Second

Arabesque, arranged as piano and organ numbers; "To Thee, Jehovah," Karg-Elert; "Dreams," Stoughton, and Finale from Ferrata's Modern Suite (played by Mr. Hawley). The final number was Clokey's Symphonic Piece for piano and organ.

Fernando Germani, the brilliant young Italian organist, appeared in a recital on the Hammond electric organ in the San Francisco Opera-House Feb. 1. His artistry and finished technique were well displayed in the delicate numbers, which were especially effective. His program follows: Allegro, Adagio and Presto, from Vivaldi's Concerto in A minor; Sarabande, Corelli; "Noel X," d'Aquin; Three Chorale Preludes and Toccata and Fugue in D minor, Bach; Toccata from Widor's Fifth Symphony; an anonymous Aria; Gigue, Bossi; Spanish Song, Torres; "The Girl with the Flaxen Hair," Debussy; "Etude de Concert," Manari. This last number is a virtuoso piece with a pedal cadenza which few organists could toss off with the ease and brilliancy of Germani.

The Bay region recently lost a capable organist in the sudden death of Grace Towner, who for many years was organist and director at the First Methodist Church in Oakland.

The many friends of Edgar Reinhold, who for many years was the genial secretary of the Northern California Chapter of the Guild, will be glad to know that he is recovering from a severe illness at Letterman Hospital in the Presidio, San Francisco.

At one of its recent concerts the Oakland Symphony played a Symphonic Sketch by Newton Pashley, a well-known organist of the Bay region. Mr. Pashley studied organ at Cornell University and received his bachelor's and master's degrees in music at the Eastman School of Music. He taught at the University of Missouri and served as dean of the Denver College of Music for a number of years. He also was organist and director of one of Denver's largest churches for a period of years. He is now a representative of the Hammond Instrument Company in Oakland.

### Handbook for Lutheran Organists.

"The Organist's Handbook," described as a guide to Lutheran service playing on small pipe organs, reed organs or pianos, edited by Professor Martin Lochner, has just been published. Professor Lochner presents in extended form the material he has used for a number of years for his lectures at Concordia Teachers' College, River Forest, Ill., in the course entitled "The Church Organist." Since there are many organists in Lutheran churches who have not had special instruction in service playing, Professor Lochner has made his lectures available in book form. There are thirty-six pages and the list price is only 25 cents. The Concordia Publishing House, St. Louis, Mo., issues the brochure.

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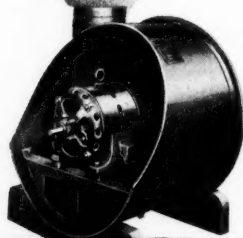
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Lester W. Groom, organist and choirmaster of the church, opened the service with the chorale prelude "Schmücke Dich" by Brahms. The guest artists were Tina Mae Haines and Allen W. Bogen. Miss Haines played an excerpt from the Fantasie in C by Franck, Prelude on a Traditional Flemish Melody by Gilson and Rhapsody No. 3 on Breton Melodies by Saint-Saens. Mr. Bogen's selections were the Prelude and Fugue in B minor ("Gothique") by Bach and the chorale preludes "Hark! A Voice Saith All Is Mortal" and "In Thee Is Gladness," Bach.

The Brahms anthem, "How Lovely

Is Thy Dwelling-Place," was beautifully sung by the choir, as were the hymns.

The rector, the Rev. W. B. Stoskopf, gave a short address and then officiated at the benediction of the blessed sacrament. Mr. Groom played the postlude, Toccata, by DeLamarier.

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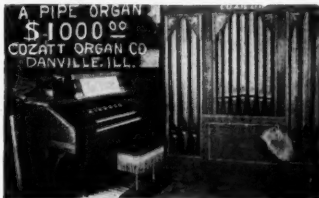


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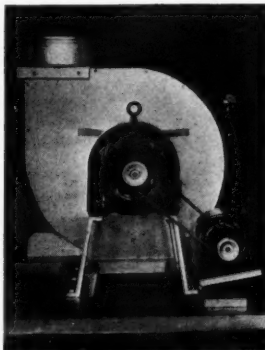
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